

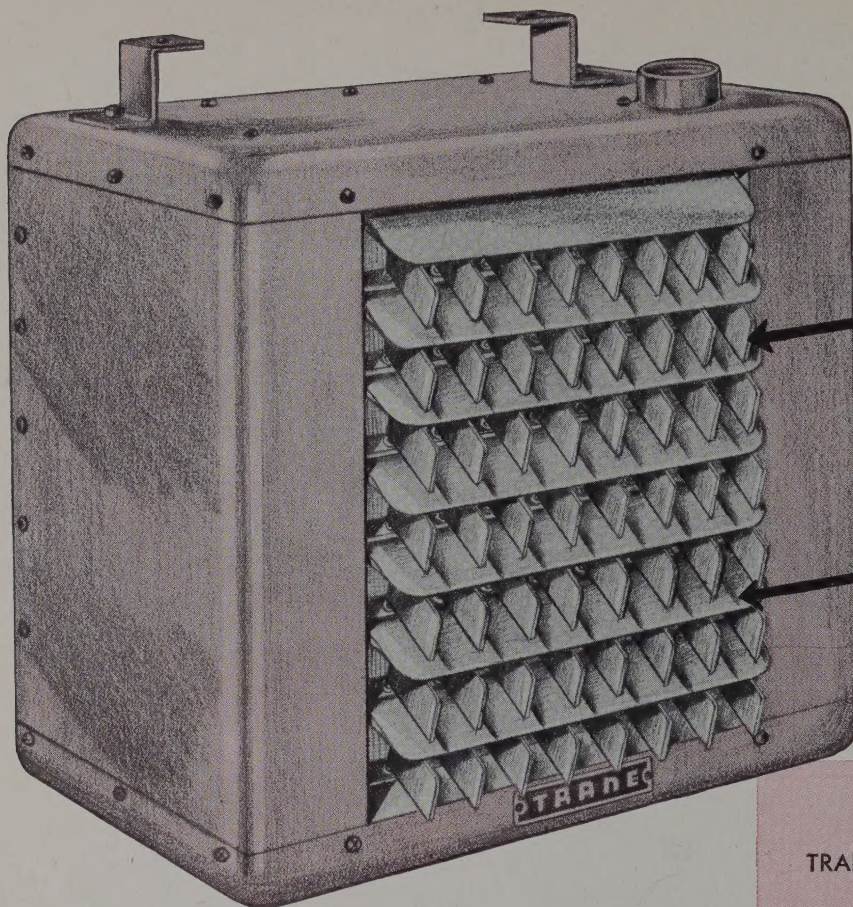
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JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA



OL.27
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ULY
1950
No. 7







These adjustable fins regulate horizontal angle of spread.





Adjustable louvers regulate vertical angle of throw.


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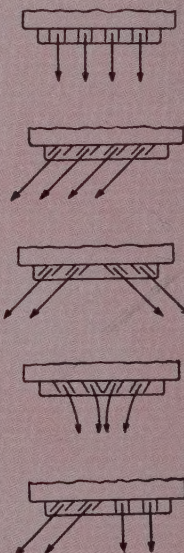
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JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 299

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Vol. 27, No. 7

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JOURNAL R. A. I. C. JULY 1950

EVERY year, about this time, we find the temptation irresistible to share, with our friends, some of the finer passages in third year examination papers of this last academic year. In doing so, our only qualm comes from the fact that the standard of education in our own school, would seem, by inference, to be lower than others in Canada. Actually, our experience with students over a quarter of a century would indicate that the standards of education, generally, are higher in Ontario than elsewhere in Canada — certainly, immeasurably higher than in most of the United States. From that proud boast, we must omit the subject of English. It is unlikely that students come to a university as ill prepared in English as the Ontario student. He can read, under compulsion and without enjoyment, but he cannot spell; he splits infinitives with abandon, and dangles participles as though no other form of sentence construction were known to him. It is our belief that we are now dealing with the product of those easy years when everything had to be made palatable to spoilt pupils and meddling home and school club parents. We do not recall with any pleasure the grind of grammar or the monotony of spelling classes in our youth, and we cherish no particularly fond memories of canings for lapses in one or the other. On the other hand, we are grateful to those just beasts of masters who taught us to spell, and to write, with reasonable competence. We are grateful, too, that in our out-post of empire, Latin was compulsory. Nothing will alter our conviction that one cannot write English without knowing Latin.

THING that surprises us in the youth of today is their apparent ignorance of matters outside their immediate sphere of interest. We refer to the young man of twenty who writes of "Gogan and Sezzan" — the modern French painters. Or of "Indigo Jones" and Robert Adam "who was a contemporary of Wren". When we read of the "rise of cubism in the early 1800's", we marvel at the wasted efforts of the art galleries with their changing shows, and Saturday morning classes.

A GREAT deal of nonsense is being written today about space both by students and instructors. "Le Corbusier did a small house entirely surrounded by space". It's 'spacial' qualities can be imagined especially "as the walls are delete of any ornament". It was so, at any rate, at "Voysey's Villa at Passy". One rejoices to see evidence of that bilingualism which distinguishes the educated Canadian in "le libre plan and the free facade", though one learns, with sadness, that, for "F.L.W. the plan is crucified", and "his rooms are interpenetrating lares".

BUT to return to art — even to a "principal of Art" — "formerly you looked at a picture, but now, not only do you go round it, you go right through it". Many people, besides Prof. Giedion, have attempted to describe the many sidedness of cubism. Has anyone, however, surpassed the young lady, now a graduate in Fine Art, who wrote that "In l'Arlésienne and Girl with Mandolin, Picasso shows the inner and outer parts of girls simultaneously". The sobering thought is that the torch of modernism is being carried, even to a limited extent, by "deciples" such as these.

THE membership of the R.A.I.C. has already been informed, but readers of the *Journal* who are not architects, will be interested to know that The Massey Foundation has decided, with the active co-operation of the R.A.I.C., to present medals in different classes to the authors of buildings of outstanding merit in Canada. The R.A.I.C. Committee of Arrangements is to be congratulated on securing the services of a jury in whom every competitor will have implicit faith. The jury consists of Dean Joseph Hudnut, of Harvard, and Mr. Watson Balharrie, the modernity of whose outlook is well known, and the President of the R.A.I.C., Mr. J. Roxburgh Smith, whose reputation for fair dealing is unassailable. Our President's attitude toward architectural philosophies may be compared with that of the Archbishop of Canterbury in ecclesiastical matters. He is neither high nor low.

WE are sure it would be the wish of the Massey Foundation and the Council of the Institute that a year's notice could be given of so important an exhibition of Canadian architecture. However, that is not possible, and members are asked to read their notice of instructions, carefully, and to act immediately. The Massey Foundation deserves the hearty thanks of the R.A.I.C. for the conception and initiation of a grand idea. We cannot think of any scheme that could do more to raise the standards of architectural design or stimulate public appreciation of building in Canada than the one proposed. As such, it must have our united support.

Editor

PREFACE

IN composing this material and selecting photographs of finished work, the object has been to give an impression of what is happening, and what has been achieved here in the Low Countries after the war.

In the quality (and nature) of the work, great differences are apparent. These differences show how, in a small country with a strong intellectual life, men are striving to envision the essentials of modern architecture. In the search for the right way, the wrong track was sometimes taken.

Embellishment was sought in conceptions which later proved to be unsuited to the character of modern architecture. We suspect that those who regarded the form alone and not the essence, and who declared themselves free from dogma, did in reality nothing more than make form for form's sake, so that while seemingly modern they were merely achieving results developed already by their forerunners. This is why the ever flowing current of clear and modern building was for them nothing but a dogma which hampered their work.

It is important to remember that the battle for a genuinely clear and contemporary vision has still to be fought daily by all who are conscientious practitioners of the art of building. This fight will be fought with various weapons, with those of the intellect, with those of the emotions, with those of intuition and with those of observation. Furthermore we must battle against the doctrine of form for form's sake, and search instead for the characteristically architectural form where truth and beauty meet in the union of function and composition. This form can only be achieved when the designer lives through function and composition to the point where these two ideas restrict him no longer by being at variance with one another, but are united in a higher harmony.

The realization of a definite vision is beset with difficulties, and it rarely happens that the idea remains intact in the course of its realization. There are many dangers, such as unforeseeable snags in the organization of the actual construction.

The selection of materials may be influenced by the temporary economic conditions. An arbitrary partiality may be observed in countries where frontier restrictions affect the exchange of these materials (note for example, the lack of wood and steel in a certain country close to Sweden and to the Ruhr). The choice of material, both

natural and synthetic can only be a clear reflection of the social life when it is freely determined in accordance with the best technical knowledge. But such temporary restrictions must be accepted, and we can appreciate nevertheless the clearness of the idea which, in the course of its realization must submit to them. But there are other dangers which can threaten the idea on its way to realization. In our time, when evolution moves at such a rapid pace, it is difficult for most men to get a true picture of what is happening. People are left instead with the shapes and conceptions of the past. One of the greatest cultural problems consists in the fact that the development of the emotional life has not kept pace with the development of logical thinking. From the latter has sprung the enormous structure of science and technology with its various social implications (and in this social life we find again this emotionality). For the modern architect who would be understood either he must be content to keep in social and cultural contact with those who will understand him, or he must compromise his conviction for the sake of greater traffic with his clients and more opportunities for work. Those who are prevented by an inner conviction from the expedient compromise believe that such a compromise can only result in opportunism and the development of architecture in breadth or quantity but not in depth. As the present issue of this publication aims to give as clear a picture as possible of good contemporary Dutch architecture, no examples have been taken which have been spoiled in favour of public opinion or by superficial ornamentation without functional meaning.

It is our opinion that the ends of architecture are better promoted by the works of modernists even though not realized, than by the many works of compromisers which have been put into execution. By 'architecture of compromise' we mean architecture that has given way to many concessions. The works of the compromisers, however important they may be, have been spoiled by the friction they have met, while the sometimes not executed works of the modernists, if conceived with sincerity and love for truth may show clearly the way to the future.

It is encouraging that in this issue, besides some works still in process of construction, we are able to show some convincing projects which have been realized, and which bear witness to the vision which is the true inspiration of the generations past present and future.

Allert Warners

THE MODERN MOVEMENT IN HOLLAND

By HANS ELTE

THE publication of the Oeuvre of Dutch architects in this issue of the *Journal* is not a mere reflection of what Holland has produced in the field of architecture. The Dutch architectural diamond has many facets, some sparkling and fascinating, some less brilliant, many are dull and without lustre, not worth the focus of our attention.

The Oeuvre published here is more than a selection. It is rather a demonstration of the work of those architects, who for many years contributed to the development of those ideas, which are now so precious to most of us. Apart from that, works have been chosen from architects to whom we are indebted for their pioneer spirit. Those whose ideas were deeply influenced and touched by the philosophy of Des Cartes, the great French philosopher of the 17th century. He, for the first time, showed so clearly and convincingly the worlds of facts and imagination and consequently the increasingly widening gap between them.

Holland has greatly contributed to the development of modern architecture. It dates back to the beginning of this century. The first great representative was Dr. Berlage, the architect, who in 1903 completed the new "Royal Exchange" in Amsterdam. This building, so violently criticized by his contemporaries, was more than the sum of the physical requirements for which it was erected. It showed us for the first time the simultaneousness and relationship between the spiritual, artistic and scientific development with which architecture is involved. Berlage thereby turned out the whole contents of the 19th century as the Dutch painter Van Gogh had already done so convincingly ten years before. Looking at Berlage's Exchange nowadays one cannot avoid the reflection that the design had its roots in Nordic architecture. In spite of this, this building reflected the lucidity of the intellect as well as the brilliancy of genius. His strong personality is more greatly exemplified in his books and writings. His conclusion that beauty can only be attained through simplicity, the true use of economics to achieve the maximum result with a minimum of material effort, the knowledge that architecture and town planning shall be closely connected; the fact that integrity and perfection of construction are directly related to the integrity and beauty of architecture; that a new architecture had to build its own tradition; that all architecture together should be considered as the true expression of social order, though highly differentiated. The absence of preconceived ideas, at the same time his attitude toward historical architecture, his open-mindedness and respect for the beauty of genius of the past, being a source of inspiration to solve the problems of our days, and in doing so to achieve a new greatness. It all sounds so familiar to our contemporary ears. Berlage exercised a considerable influence over his contemporaries which lasted well over ten years. But many found his philosophy too dogmatic and lacking the joy of life. Their attitude toward architecture was one which should reflect some more exuberance, an architecture which should express a radiant joy wherever possible, whether it was justifiable or not. They materialized their philosophy in a world of abundancy, colour, form and materials. The general impression of their ideas could be expressed in these words: Beauty "*a tors et a travers*", and a

beauty, sometimes indeed fascinating. Their buildings most of the time did not bear any relation to the building problem itself. Sometimes, though in a charming and pleasant way, they were constructed with a complete disregard to the universal way of construction and worse, Construction nobly expressing the subtle display of tensions in an emotional way was either concealed or grossly neglected. In this dream world there was only place for beauty and the display of facts born out of necessity and representing the essentials of life in a controversial way; lacking emotional values, but true in their manifestation were deliberately omitted or hidden under a beautiful garment. The demands of the 20th century generation remain, as yet, unheard. The emotional artist mastered building!

While writing in retrospect, one always endeavours to find out a plausible explanation for certain facts and even when the latter contradict themselves violently, one tries to discover some co-ordination in which frame a whole period can be explained more coherently than the mere facts try to impose.

The post-war I period of Europe was characterized by a disgraceful poverty on the one hand and an outpouring of unjustified luxury on the other. The latter can be perhaps explained by the human desire to escape from all those things which recall the horrors and misery of war and its unbearable frustrations.

The "radiant joy" period in architecture is perhaps connected with the latter. It is not the first time in history that facts are reflected by arts more visibly and eloquently than any accurate file. But this post-war period with its spiritual fatigue was also characterized by a renewed awakening of social conscience and of the community to its social responsibilities. There was the desire to elevate the living standard after the limitations of war with its ultimate aim to grant man an increased share in all of what life could provide. The first manifestos of idealists speak this language. They assume a community in which even the biggest problems should be solved dissociated from politics. The impact of this idealism on architecture is a renewing, national as well as international. It sounds strange but in spite of a cry for higher social order, the welfare state, and how these slogans might have been socially coloured, the approach to a new architecture was not functional or technical but an aesthetic one. The striving before all was to escape from the grip of the old styles, which even after their degeneration, still exercised their powerful influence on design. As the architect Rietveld once wrote, to restart from the very beginning with the most primary aesthetic and constructive means, which resulted in a nearly abstract architecture, apparently aloof from practical life. To the renewing of architecture the names of Oud, Van Doesburg, Van Eestern and Rietveld shall always be connected with Holland and perhaps with the whole world.

Oud, in this period, was not only a national but international theorist of great standing. His argumentative powers were so strong and convincing that even his opponents could hardly oppose him. His buildings were of a subtle beauty, and of a refined logic painstakingly reflecting the spirit of a pure functionalism forks of an undivided entity.

Van Doesburg, the painter architect, lived outside Holland in Paris. He founded a periodical "De Styl" and as an editor, he exercised a world-wide influence. In another respect he endeavoured to unify all like minded spirits and if necessary encouraged them in their battle for modern ideas. As an author, he wrote with the sharpness of a surgeon's knife. As a painter, he endeavoured to incorporate the essentials of colour and form and space.

Van Eestern was the first prominent architect and town planner, who extended the social background of architecture to town planning. In competitions he clearly showed this coherence.

Rietveld's personality is perhaps the happiest combination of a philosopher, a dreamer and idealist, and a great artist. His well balanced mind did not prevent him from creating objects of art in an unexpectedly startling way, ranging from exciting furniture to delightful country houses.

The following stage in development shows us an architecture, which maintains its primary forms and sober materials but turns to new ways of construction. The activity of the architect is transited to that of the surgeon; his office to the operating theatre. The objects, similar to a surgeon's practice, are minutely diagnosed and its relation to other vital factors established. The technique or a gigantic technical development of a building industry was his ultimate aim. He wanted to come to a better understanding of the functions of life related to building insofar as they would benefit future generations. And so great was their self confidence, while carrying out this procedure, that they were positive, beauty could be automatically attained, provided the functions were properly classified. That form — another assumption — should follow the plan; the plan being the crystalization of all vital requirements. Form not always follows the plan satisfactorily! This was soon felt by some and also the absence of other emotional means of expression, the latter which made such a strong appeal in the past. Holland and the whole world built its well studied organisms, shaped in simple mathematical forms, preferably white, a mutation obtained from the abstract art. And the windows, so to speak, clearly indicated the destination, size and proper place of the spaces behind them, but in their appearance sometimes ghostlike.

A real "eloquents des faits" though sometimes with a great power of augmentation. The intellect had mastered building!

Then in the middle twenties, the radio station in the Rue de Sèvres started to broadcast its messages. They could be heard over the entire world, in Helsinki as well as in Buenos-Aires, in New York as well as in Tokio. It made a deep impression on the new generation. This radio station predominated by its powerful emissions everything else.

Again the meaning and necessities of a basic theory were explained by Le Corbusier, and being a Latin he did not neglect the meaning of aesthetics (it is impossible for a Latin to separate beauty from function). Further the working method of the architect; the principles of contrast and homogeneity; the means of enrichment and texture, light and colour; the artistic, functional and physical aspect of architecture (the character of architecture is determined by its basic functions expressed in space and organization); new constructions and materials and a better understanding of their nature allow a new conception of space; respect the nature of materials (to hide a beautiful construction means a loss of architectural expression); architecture should express the general philosophy of the

architect rather than his emphasized or sophisticated so-called originality; the artistic perfection and expression of architecture can be completed and enriched through the works of art (all great periods show perfect synthesis of architecture, painting and sculpture); and last but not least, his famous slogan, "architecture — art — life".

The world became again conscious of these fine values though some of them seem antiquated. But primarily the world is impressed by the delicate meccano game with which Le Corbusier builds his fragile appearing constructions. The impact on Holland is not less than other countries, but its interpretation is typically national. Dutch concern for logic and efficient planning, their characteristic feeling for scale, as opposed to the Latin affinity for monumentality, their love for delicate details, climatic conditions, which affect their conceptions so profoundly, it shows that though the approach to solve the problems of building may be basically the same all over the world now, the regional manifestations will be as numerous and varied as there are landscapes and peoples on earth.

A fine collection of buildings was erected in the years between 1927 and 1940. The Tea Factory of Van Nelle at Rotterdam, Van Ravensteyn's refined constructions for the Netherlands Railways, Van Tyen's apartment houses at Rotterdam, Duiker's hotel at Hilversum and numerous other buildings. And in the field of architecture and town planning Van Eesteren's monumental plan for Amsterdam, with which he set an example for the whole world.

The war broke this impressing display abruptly, which once covered Holland as with a tidal wave, and the post-war years show a general state of confusion, which created a doubt about ways and means. The period following war is always marked by a strong desire for security, material as well as spiritual. In terms of ideology it means back to the values of the past, which proved to be so enduring. Consequently there is a renewed interest and admiration for ideas deeply rooted in national tradition and consciousness, symbolizing times of great wealth, stability and prosperity. Plans for progressive development are then automatically shelved.

It is, however, difficult to see how to compromise the classical toys of the architect with the necessities of modern life without deflecting false effects. Does one really desire a mere decor behind which the problems of the twentieth century can be discussed. Or is this tendency expressed by people who emphasize the necessity of a national style and by the "Antiques and the Neo Antiques", both with a love for the refined display for ornaments and classical effects, a genuine desire for a more emotional art, or is it the rhythmic undulation of the development of culture? If that is so, modern architecture has to be virtually enriched. It has long been felt that nowadays there is a strong contradiction between an over-developed mind and a lack of capacity to express philosophy and art.

The ultimate solution indicates a complete synthesis of all works of art with the means of to-day in order to provide community with the objects of festivity of which she was so proud in the past.

It is enjoyable that the work published in this issue testifies of this endeavour.

Literature:

- Dr. Berlage: Writings.
- Le Corbusier: Precisions.
- Alfred Roth: On Search for a New Architecture.
- C.I.A.M.: Publications.

WE DISCOVER STYLE

By A. van EYCK

THE struggle between the imagination and the mind has taken a tragic course.

The result is ominous.

The triumph of the mind has systematically broken every connexion and disturbed every balance with thoughtless stubbornness; a wedge has been hammered between nature and man, and art itself has been degraded to the illusion of vanity.

Modern Architecture, however, knows that the fatal tyranny of the mind has reached its final stage. No rational justification of this architecture will ever satisfy us. The imagination is, and remains, the only faculty capable of registering the properties of a change in the world scene. At the same time it is the eye of reality — the eye "behind the eye".

A new consciousness is dormant everywhere and Modern Architecture is primarily a collective confirmation of this fact.

Already, during the last fifty years a few, — from poet to architect, from biologist to astronomist, — have even been successful in giving the different related aspects of its being an understandable form. What this new consciousness did, fills us with joy and gives us good grounds for believing that we are heading for a brighter period.

The dictatorship of false values upon which our existence has been leaning more and more is finally being undermined and a centuries' old spiritual bankruptcy is nearing its end. Modern Architecture lives because it knows that it is already taking its unavoidable course. It refuses to dress worn-out values in a new transparent garment. Only those who wavered have done this before.

Changing of individual accent is understandable and we must not assume that our ideas — which are as flexible as the realities from which they have sprouted — cannot be moulded to suit our convenience.

Creating marvels and playing tricks with reality are two different occupations.

To work in a society which in every aspect is a denial of our collective ideas demands a special kind of tenacity.

Spiritual isolation for certain individuals in the past was a psychic burden which eventually could not be borne. We fully understand that the chasm between Modern Architecture and society is a fundamental dilemma. At any rate the apparent solution remains unacceptable.

Only the creative passion of society could approach closely a complete synthesis, being the sum of all relations between space and time.

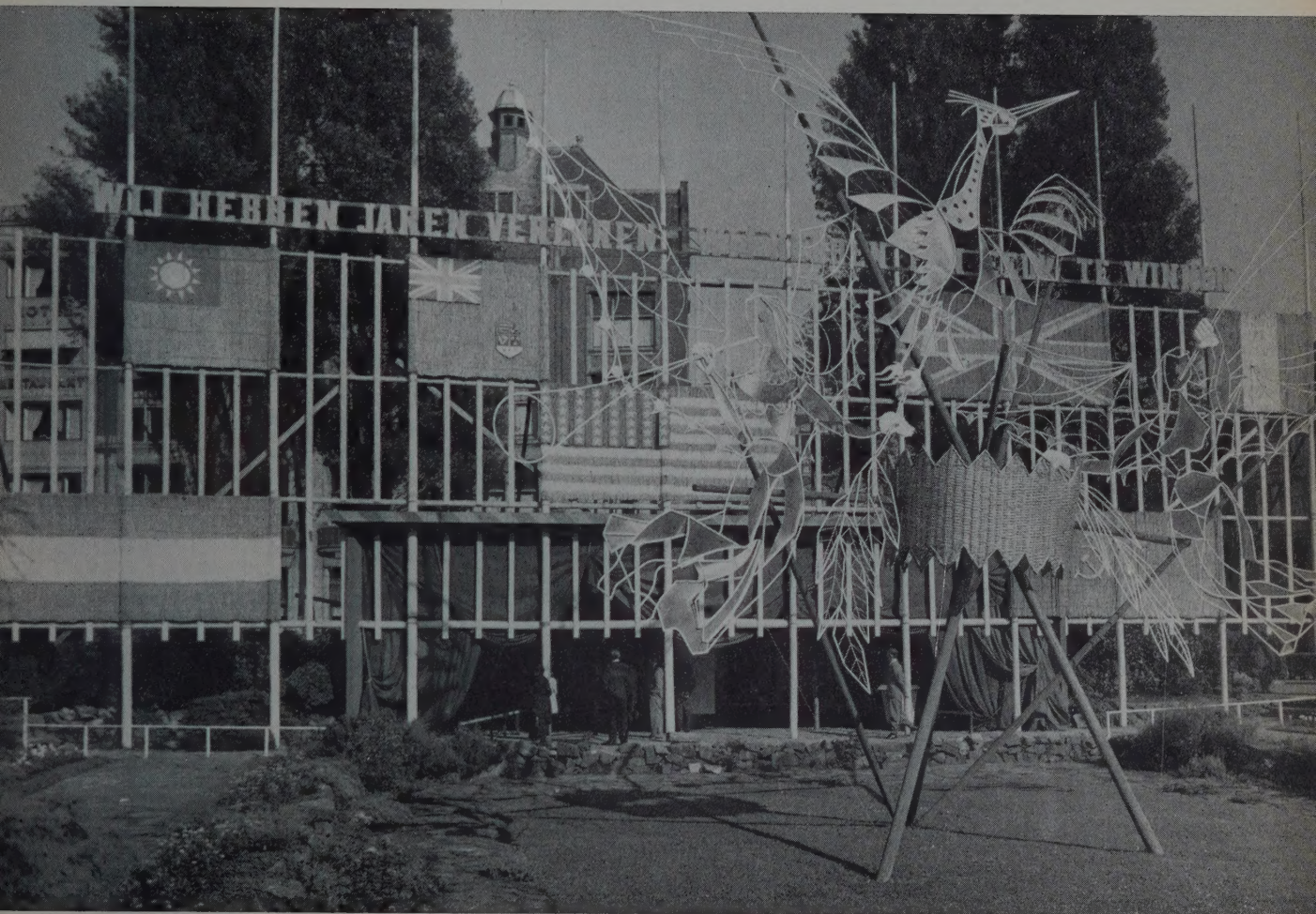
Style is the final award of collective consciousness.

Modern Architecture stimulates a universal revaluation of the basic elements. It develops a transformed language to point out the simultaneous transformations. It does this out of necessity and will not compromise.

A special kind of co-operation, however, is in order here. Although Modern Architecture and Town Planning always serve concrete functions the ultimate aim of both is nothing but the aim of any other creative activity, viz.: To manifest for humanity, and through humanity, the movement of complete reality. The more concrete functions which they serve are only of significance inasmuch as they adapt the environment which accompanies humanity: more accurately to its basic necessities which never are more than a necessary prelude.

The tendency exists to consider Town Planning as a more extensive activity than Architecture. Such an assumption is *uncreative*. Ultimately everything from a piece of furniture to a town is a synthesis. The difference in the process of development of a piece of furniture, a building or a town division lies mainly in the difference in their relation to space and time.

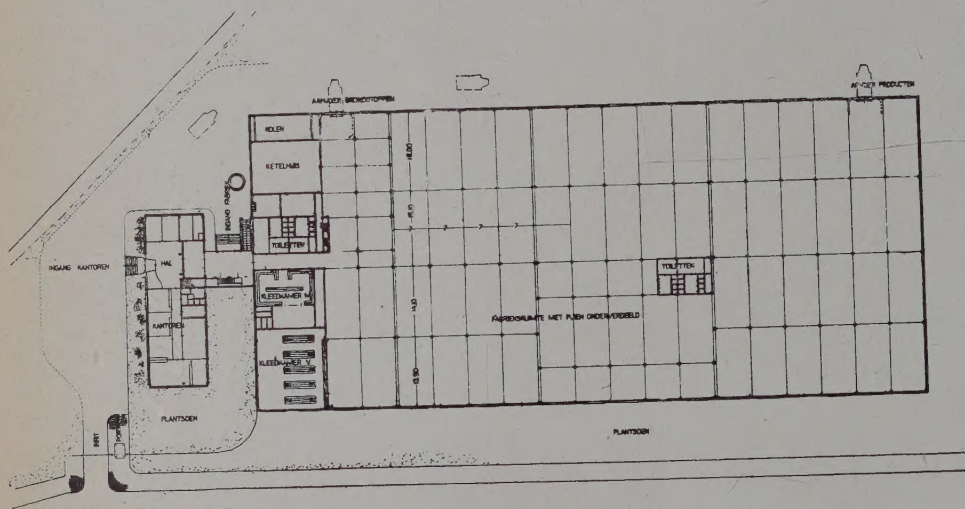
Modern Architecture is deeply rooted in reality. Standing on the edge of Today and Tomorrow she is a significant prophecy. We are not searching for Form. Our aim is to attain style.



DECORATION TO COMMEMORATE THE LIBERATION OF THE NETHERLANDS ON THE "DAM" AT AMSTERDAM

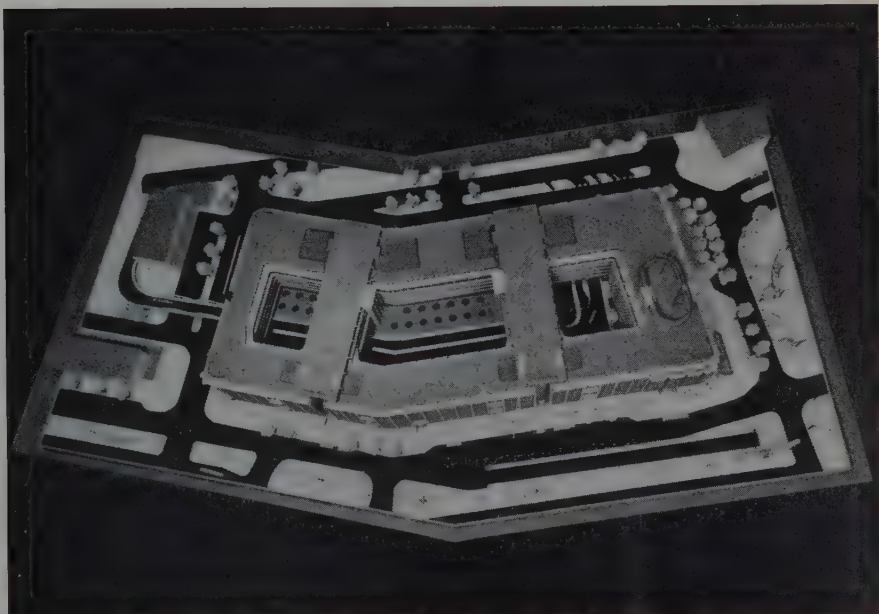
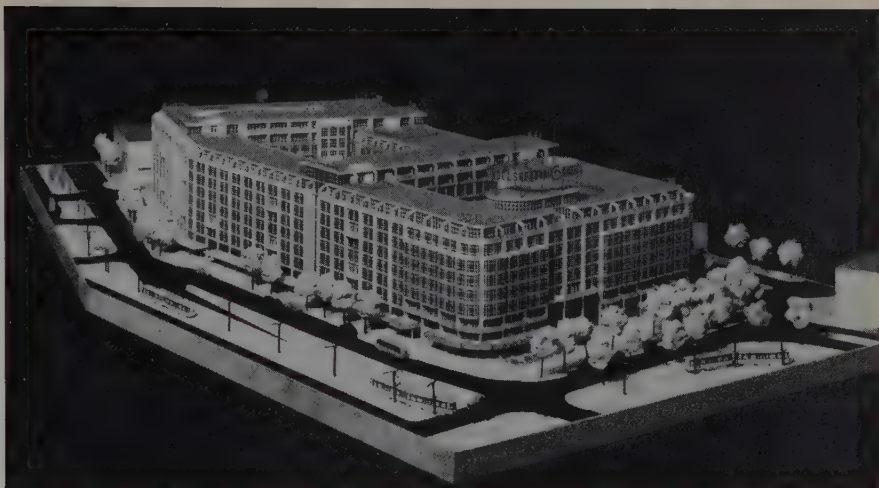
A. BODON AND DICK ELFERS, ARCHITECTS

A black and white photograph of a large industrial facility, likely a steel mill. The main structure is a long, low building with a series of gabled roofs. To the left, a tall, slender smokestack rises into the sky. In the foreground, there are various industrial structures, including what appears to be a large cylindrical tank or silo on the right. The overall scene depicts a major manufacturing plant.

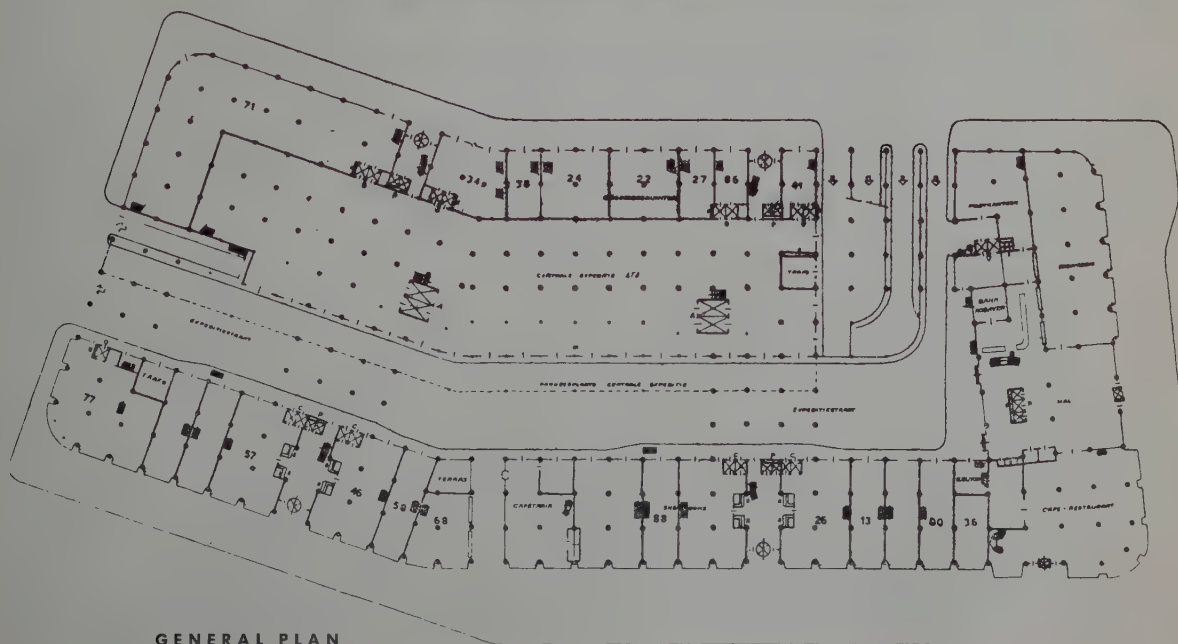


CENTRAL OFFICE AND TRADE BUILDING AT ROTTERDAM

Ir. W. van TYEN AND
H. A. MAASKANT, ARCHITECTS



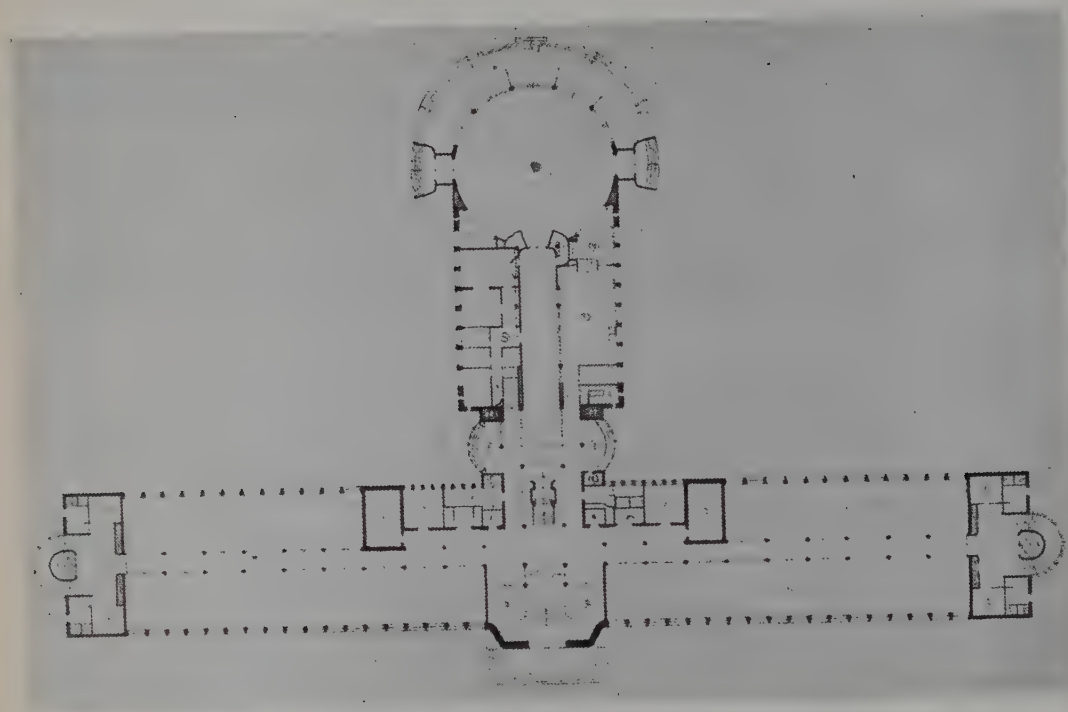
For the first time in Holland, a solution was found for the accommodation of middle size industries in one communal building, having the benefit of all facilities in one big industrial building.



GENERAL PLAN

"SHELL" HEAD OFFICE AT THE HAGUE

J. J. P. OUD, ARCHITECT



GENERAL PLAN



MAIN ENTRANCE



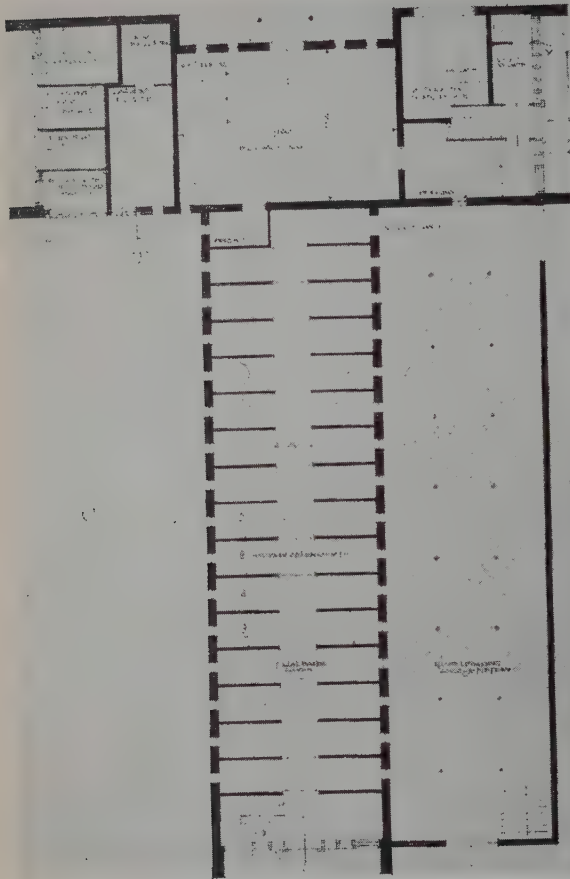
FRONT ELEVATION



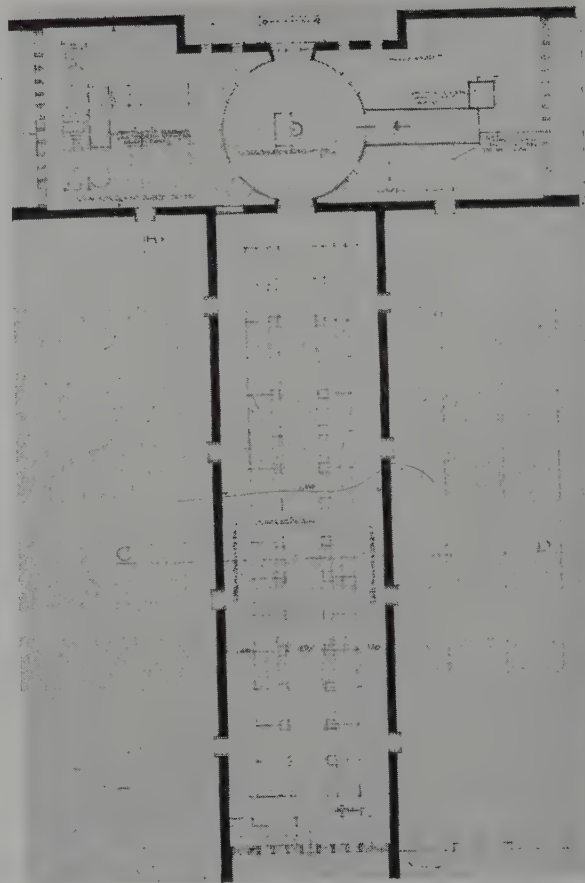
REAR PART

SUB STATION FOR THE CITY OF ARNHEM

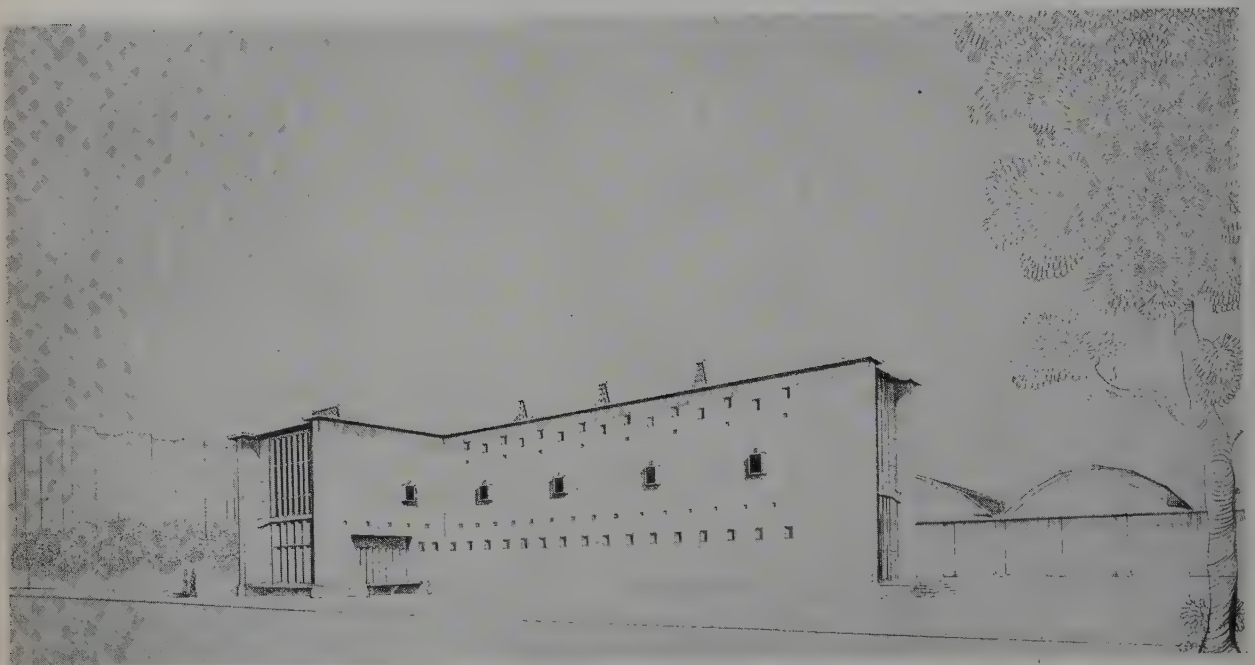
MARIUS DUINTJER, ARCHITECT



FIRST FLOOR PLAN

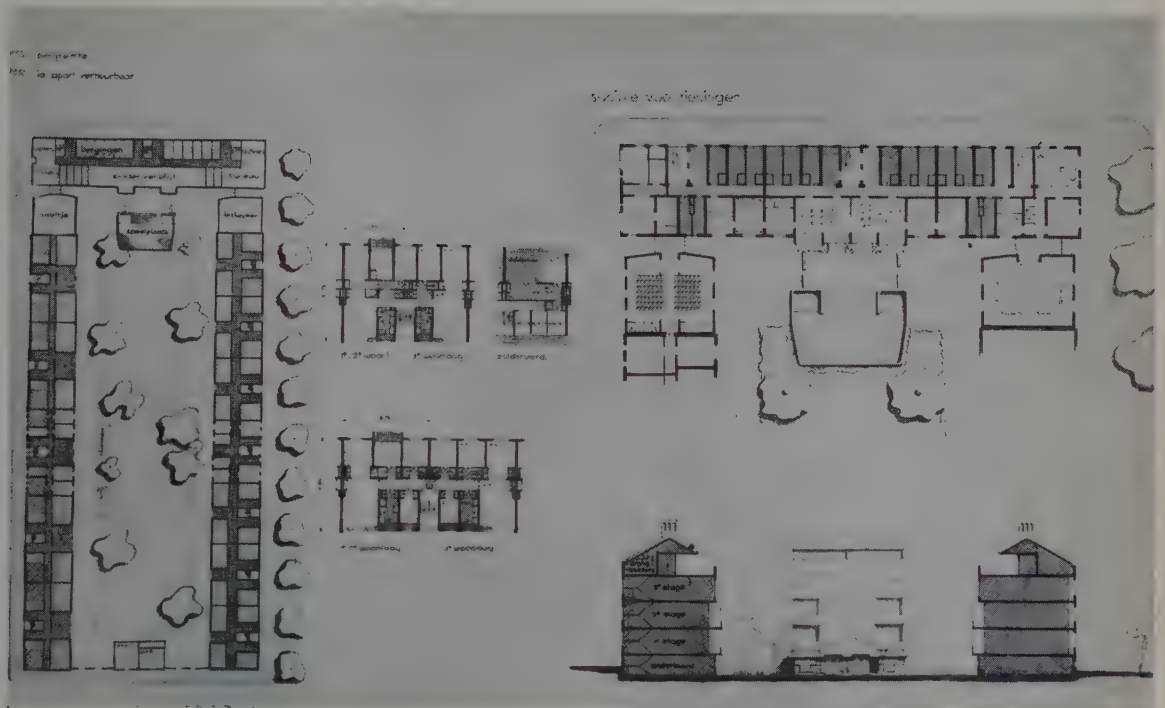


SECOND FLOOR PLAN



APARTMENTS AT ROTTERDAM

Ir. W. van TYEN AND H. A. MAASKANT, ARCHITECTS



PLANS

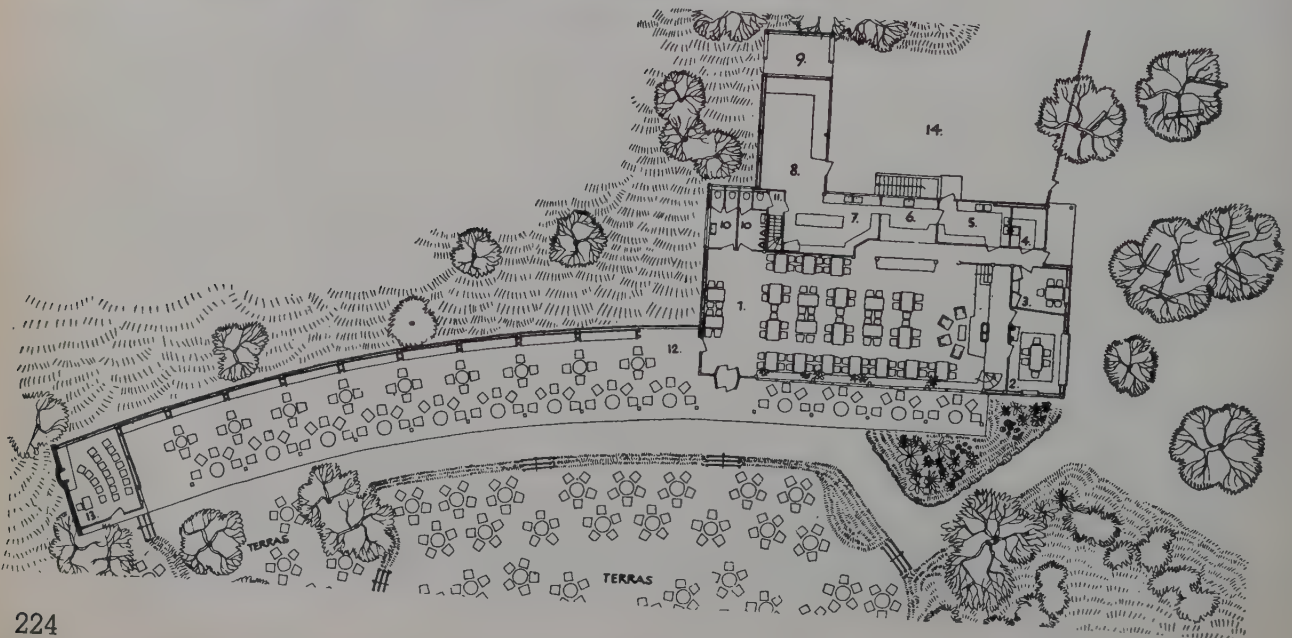
A miniature neighbourhood centre.

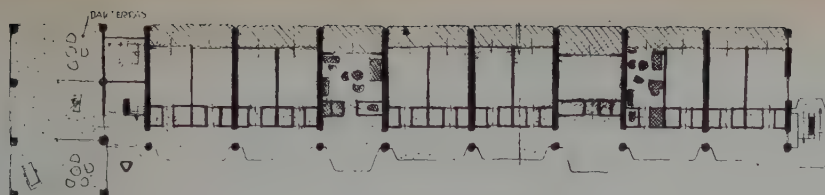


"COPPER HEAD"

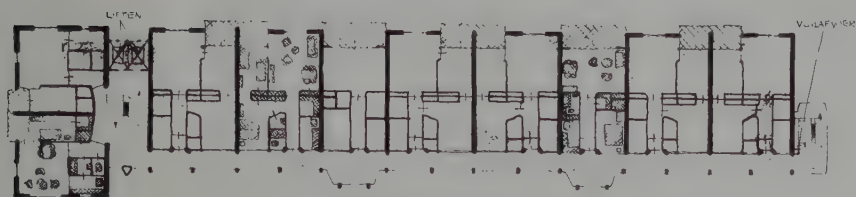
CAFE-RESTAURANT NEAR ARNHEM

J. SCHIPPER, ARCHITECT

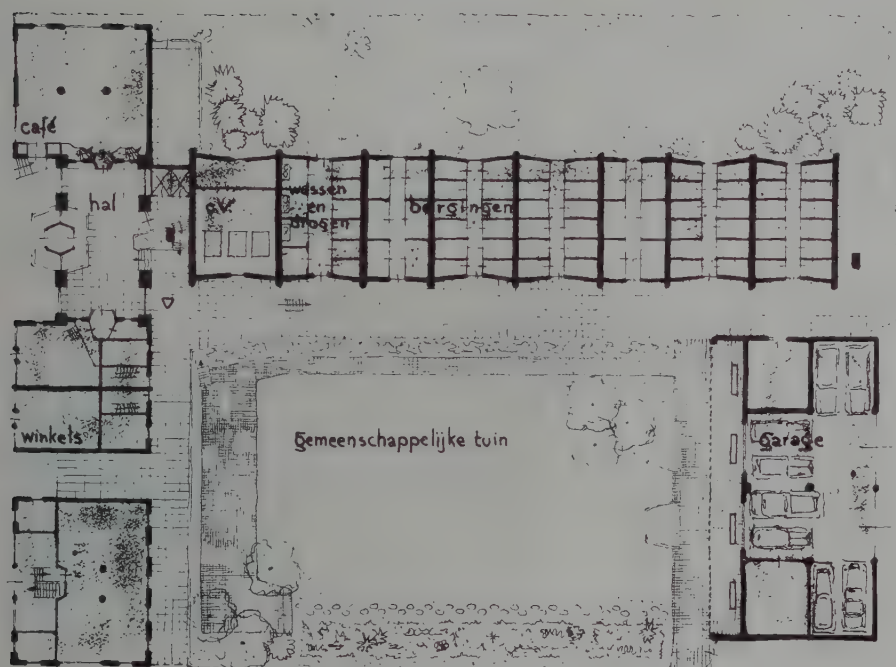




ROOF GARDEN



TYPICAL PLAN



GENERAL GROUND FLOOR PLAN

APARTMENT BUILDING AT ROTTERDAM

Ir. W. van TYEN AND H. A. MAASKANT, ARCHITECTS

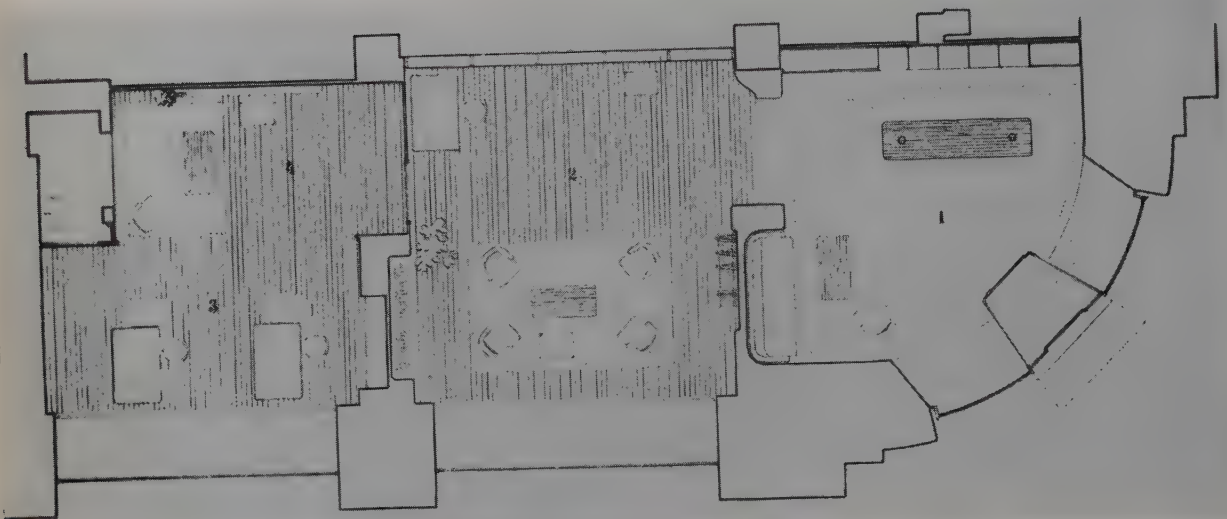


BRITISH EUROPEAN AIRWAYS
AMSTERDAM OFFICE

HEIN SOLOMONSON, ARCHITECT



GENERAL PLAN



OFFICE



RECEPTION HALL



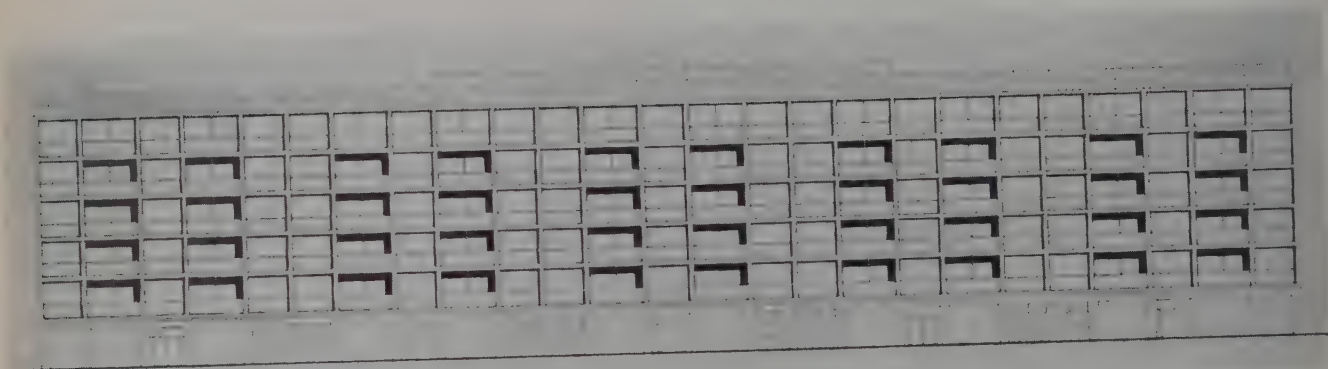
GENERAL ENQUIRIES



APARTMENT BUILDING AT AMSTERDAM

ALLERT WARNERS, ARCHITECT

A logical solution for a multi-storey apartment building. The apartments are accessible from an open gallery. The amount of available land for building purposes is limited in Holland in view of its size, so high buildings are explanatory.



WEST ELEVATION



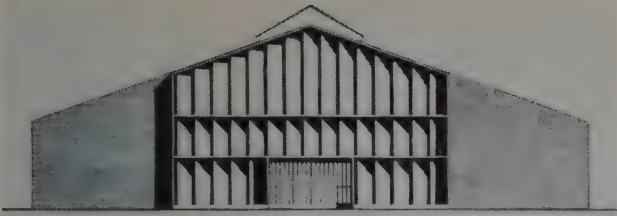
SECTION AND NORTH ELEVATION



FIFTH FLOOR PLAN

ADDITION TO E. R. U. CHEESE FACTORY AT WOERDEN

ALLERT WARNERS, ARCHITECT



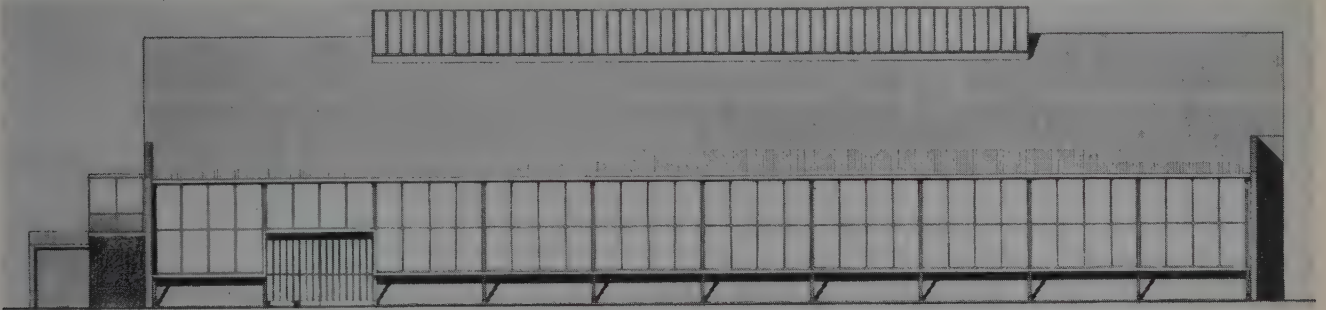
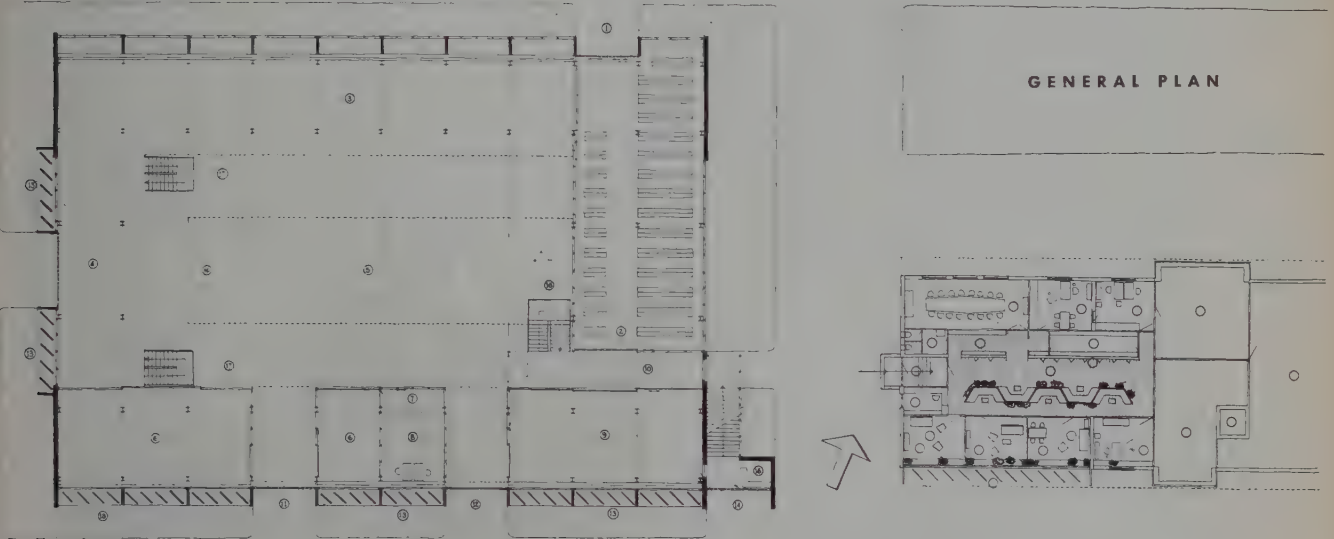
SOUTH-WEST ELEVATION

To keep this factory cool, sunbreakers are applied to regulate the admittance of daylight.

LEGEND

- | | |
|--|-----------------------------------|
| 1. Incoming raw materials. | 10. Traffic corridor. |
| 2. Preparation of solid cheeses. | 11. Incoming packaging materials. |
| 3. Preparation of liquid cheeses. | 12. Outgoing shipping. |
| 4. Melting process. | 13. Adjustable Brises Soleil. |
| 5. Packaging and crating department. | 14. Staff entrance. |
| 6. Storage for packaging materials. | 15. Porter. |
| 7. General office. | 16. Skylight. |
| 8. General Manager and chief shipping clerk. | 17. Stairs to gallery. |
| 9. Cold storage and shipping department. | 18. Stairs to staff cloak rooms. |

GENERAL PLAN



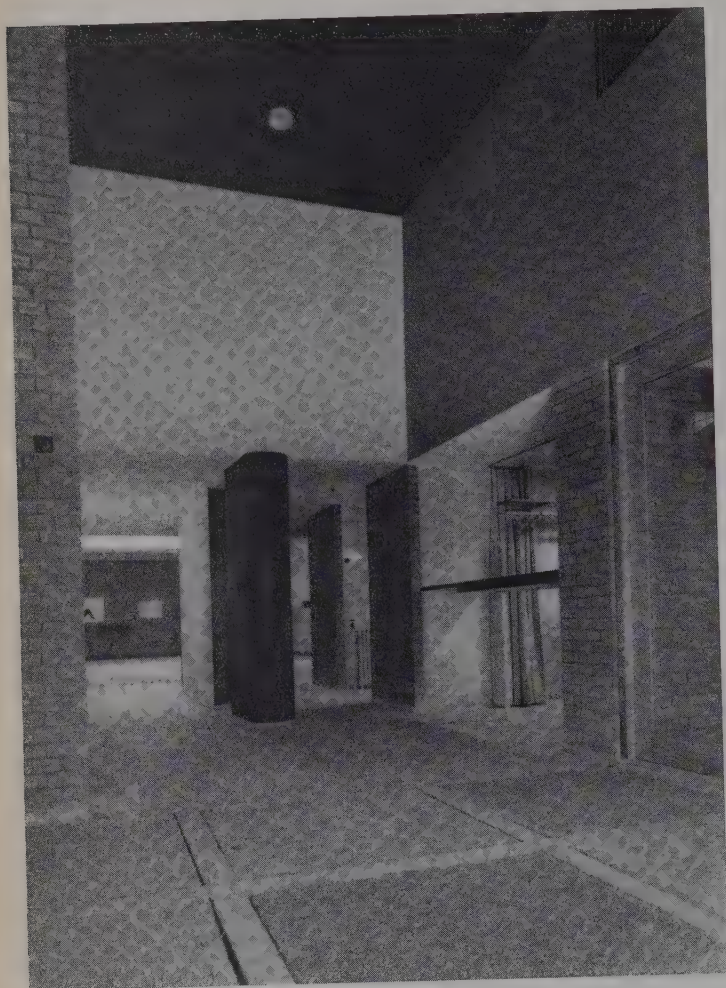
SOUTH-EAST ELEVATION



NORTH-WEST ELEVATION

THE "WINDOW CINEMA" AT ROTTERDAM

BRINKMAN, Ir. van den BROEK AND J. BAKEMA, ARCHITECTS



ENTRANCE HALL



GENERAL PLAN



NIGHT VIEW

Part of an existing apartment building was converted to this "avant-garde" Cinema. As distinct from most "contemporary" movies, which look rather vulgar as result of pandering to public taste, this Cinema impresses by its pleasant and natural atmosphere.



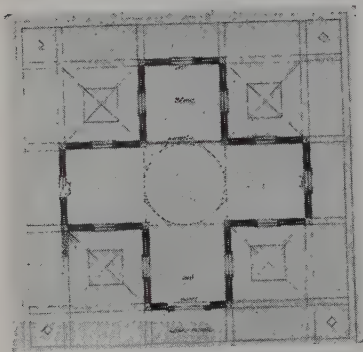
INTERIOR

GREEK ORTHODOX CHURCH AT ROTTERDAM

ARTHUR STAAL, ARCHITECT



WEST ELEVATION

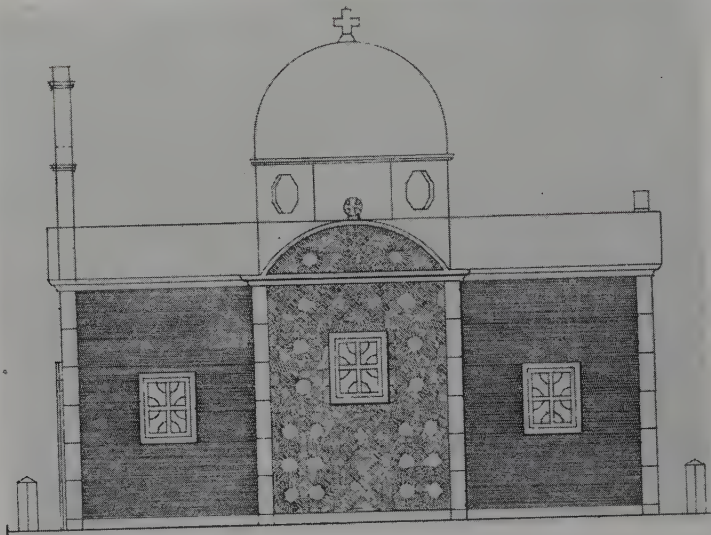


PLAN



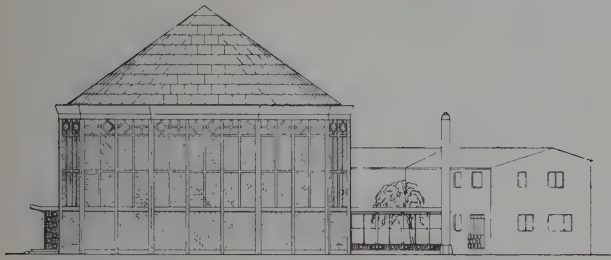
SITE PLAN

EAST ELEVATION

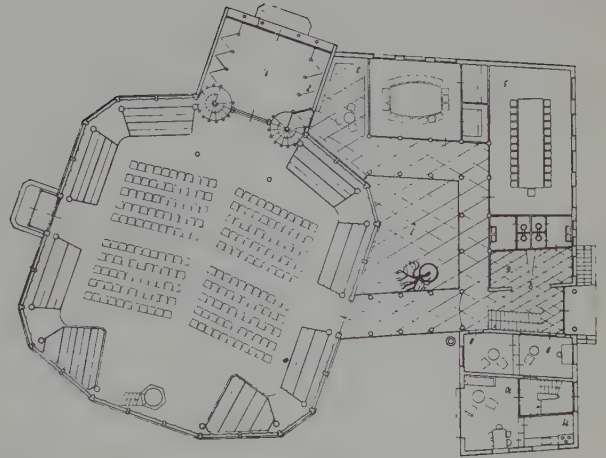


DESIGN FOR A BAPTIST CHURCH AT ROTTERDAM

S. van WOERDEN, ARCHITECT



EAST ELEVATION

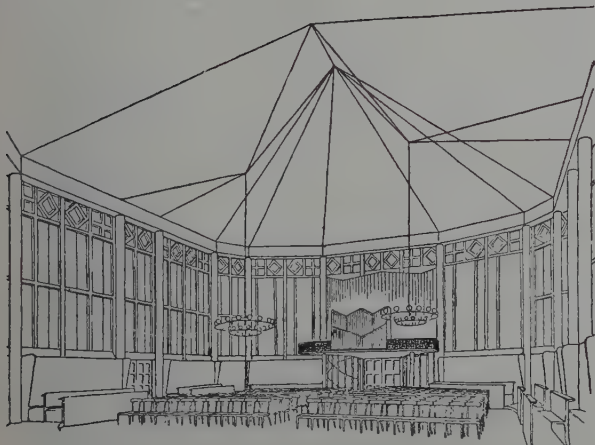


FIRST FLOOR PLAN

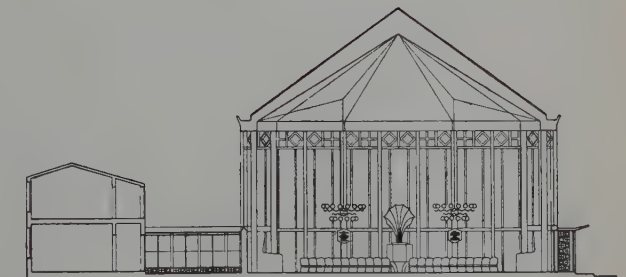


EXTERIOR VIEW

A revival of the oldest Christian idea of worship, where the pulpit is centrally placed. This church complex will be charmingly reflected in the adjacent water, the latter so typical for every Dutch town lay-out.



INTERIOR VIEW



SECTION

REMODELLING A ROOF APARTMENT AT ROTTERDAM

Ir. W. van TYEN AND H. A. MAASKANT, ARCHITECTS



The charm of this apartment is enhanced by the huge window, which slides away in the exterior wall, giving a magnificent view of the ever-changing Dutch skies.

NETHERLAND'S SECTION AT
THE 1949 PARIS EXHIBITION

A. BODON AND HEIN SALOMONSON,
ARCHITECTS



BRINKMAN, Ir. van den BROEK AND
J. BAKEMA, ARCHITECTS

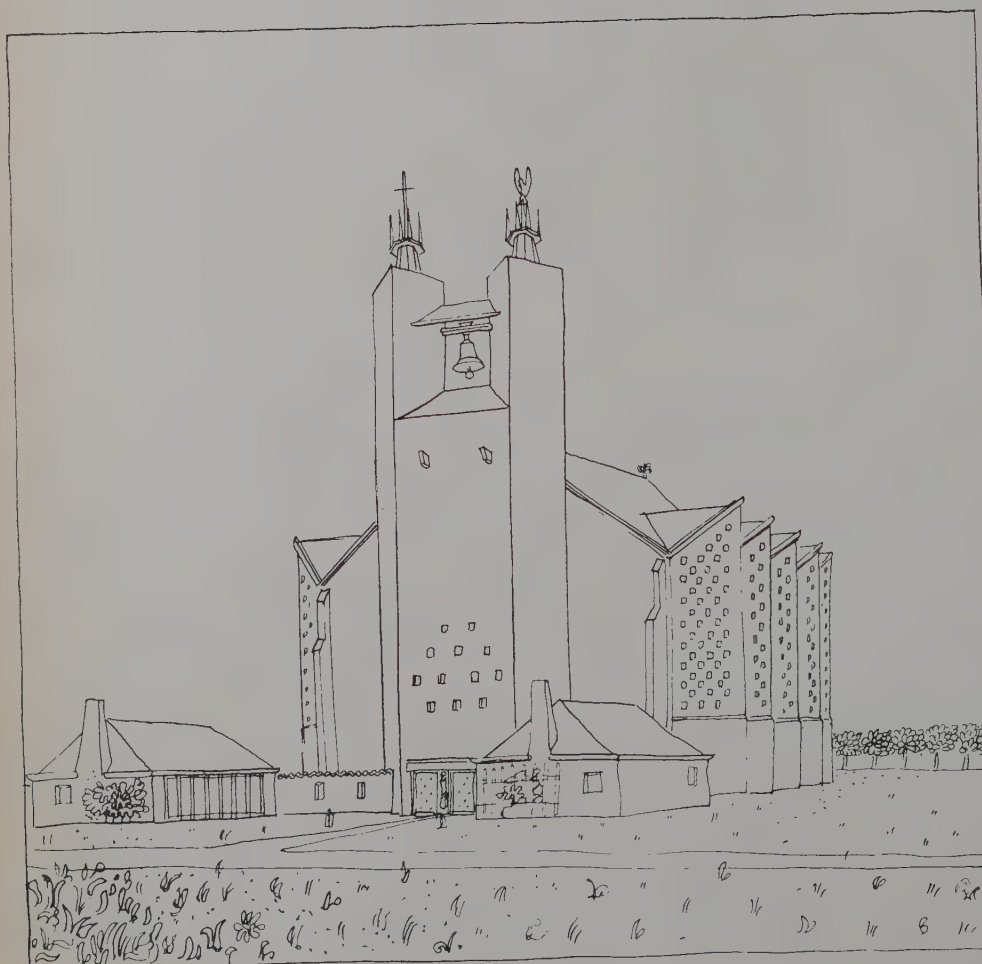
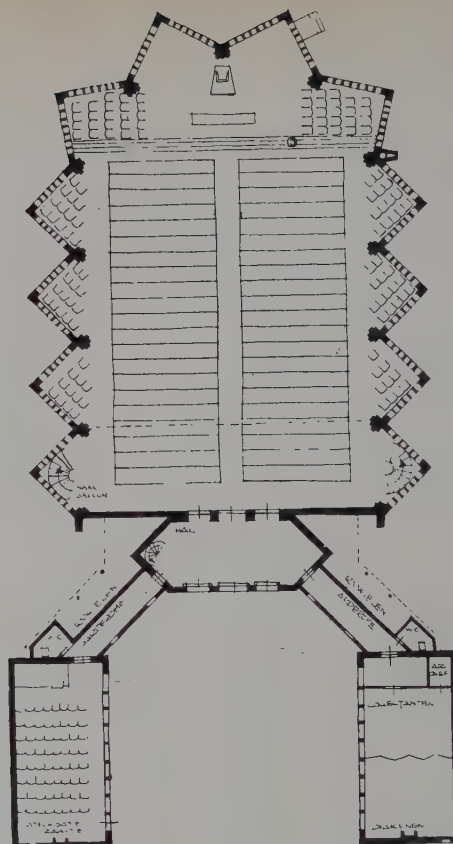


A. BODON, ARCHITECT



DUTCH REFORMED CHURCH AT AMSTELVEEN

MARIUS DUINTJER, ARCHITECT



1948 PILKINGTON GLASS SCHOLAR IN ARCHITECTURE

Reports on His Study Abroad

By K. IZUMI

FOREWORD

First, I would like to thank the Pilkington Glass Company of Canada for the unique opportunity provided by their scholarship of being able to live in another country and to visit many others. Then I would like to extend the same gratitude to the many officials of the company, architects and others connected with the scholarship in some way who took a personal interest and helped most thoughtfully and encouragingly during the period of the scholarship both here in Canada and abroad. Next thanks, are due to the Architectural Association School of London, The Royal Institute of British Architects, The Royal Society of Arts, The Housing Society, The Town Planning Institute, and numerous other organizations connected or related to the architectural field, in England, France, Italy, Switzerland, Denmark, and Sweden for their help and use of their most informative facilities, libraries, etc.

Last but not least, grateful thanks are due to those people who extended their hospitality too generously, who spent both their time and money, and above all, exercised the greatest patience and helped me to "see" the more important but intangible aspects of Europe and its peoples.

Before going any further to discuss the thesis itself, the following is a brief account of the time spent in Europe. For the first four and a half months, my stay was confined to London. After visiting the St. Helens works of the Pilkington Brothers Glass Ltd., I registered as a fifth year student at the Architectural Association School of London and though I did not take an active part in the regular school curriculum, through the attendance of a number of "juries" and exhibits of the students' works, I was acquainted with the tendencies of the school in the way of design. Along with my association at the AA School, I registered at the London School of Economics for a course pertaining to the recently effected Town and Country Planning Act of Britain, under the title, "Administrative and Other Aspects of Town and Country Planning". This was a series of lectures and discussions presented and conducted by the foremost critics and authorities in the various fields related to planning.

The remainder of the time after March 1949, was spent in travelling through the various European countries mentioned before, taking photographs and contacting any architectural group or society that came to my notice. Much time was consumed in the visits to the countless historical and recent architectural examples of Europe. Then the attendance to an endless chain of museums,

exhibits, talks, etc., allied to the field of design kept me in touch with industrial design, the fine arts, painting, sculpture, ceramics, etc., of the various countries. Perhaps the above is too sketchy but to elaborate would be a thesis in itself, so I am leaving the "story telling" of my trip to Europe with the presentation of the kodachromes taken during this period.

Essentially the scholarship was given with the emphasis on architectural design but I felt a greater gain could be made in search for a relationship between contemporary architecture and the fundamentals of modern society, thus the general pattern of study was towards this end, reading and attending discussions and lectures that tended to present more than the architectural aspects of society.

It may be that my attitude is premature, that is, perhaps it is to be undertaken by one who has already had a longer period of actual practice in the field of architecture and be done during the course of one's career with the intention of reassessment, but as a student I have so often felt it essential that the problem of architecture itself be stated more clearly in terms of human relationships and other large scale social functions. Then I thought if the statement of this problem was not expedient at that time during the student period, at least an attempt should be made to open one's mind to appreciate the ever changing social frame of reference in which architecture must eventually place itself at the earliest possible date of one's career. The tendencies of the school day abstractions and idealistic concept would then have a real basis, or at least a broader basis and hence would have a better chance of being effected.

Thus with the indulgence of the official who compiled the conditions of the scholarship, I have taken the liberty to deviate from these and submit the following. At best, it is only an attempt to co-ordinate my own thoughts and to place my chosen profession in the general scheme though it must be admitted that at times it was hard to confine it to architecture alone. Then it must be added that a greater knowledge of sociology, politics, economics, psychology, etc., in short the knowledge of life should be apparent. I hope the reader will tolerate the author's relative naïveté in this regard.

ARCHITECTURE is the most closely connected of all fine arts with those needs of the peoples that propel them most vigorously to discard old ways and invent new ones, namely urgent physicosocial necessities. ⁽¹⁾

(1) D. W. Gotshalk, "Art and Social Order", University of Chicago Press, 1947, p. 243.

KARL MANNHEIM, a sociologist, bluntly states that "it is only by remaking man himself that the reconstruction of society is possible".⁽²⁾ Today, in every aspect of human endeavour, the world acknowledges the fact that there is an urgent necessity for the restatement of the human being, a restatement of the individual with respect to his society. Many national units of all types are carrying out prodigious and dangerous "experiments", unwillingly, or otherwise, to find the balance between the individual and the authority. The United Nations has a charter to direct and assess these many and variegated attempts on the national scale and acts as a clearing house for the universal attempts. In some cases, the "rule" has already been established by the few and each and every "experiment" is conducted to or in justification of this "iron" rule. On the other hand, there are many social units attempting to establish a rule democratically, that is, an attempt to evolve a system to suit the man who, simultaneously, must adjust himself to the system, blindly, idealistically perhaps, but with faith, with the inner conviction that the individual is the substance of society.

Whatever the case may be, this process of reconstruction of the society and man requires planning, however small in scale or short in time the plans evolved may be. To repeat, in a totalitarian social unit, any plan drafted and effected is in strict accordance to a "Rule", and all aspects of the plan are subordinated to enhance the established philosophy with little or no deviation. The democratic unit also produces but it must be realized that the intrinsic nature of democracy places an obstacle which in itself is an expression of the democratic spirit. Every specialist who produces a plan acts in good faith when he believes that his solution is the right one. But it is obvious that the democratic political, the democratic economical, etc. themselves, are not adequate alone with this exception, that if in the preparation of any one of these plans each thread of plan element is pursued to its ultimate end. Then the perfection sought by any one specialist will have automatically considered all other aspects from their respective viewpoints. It is only human but unfortunate indeed that democracy seems to be measured economically, politically, etc., etc.; every specialist should recognize this most clearly and make the necessary adjustments, architects included.

These plans prepared by any social group can be roughly divided into two main groups; those that are relegated to the governing of human behaviour and those that eventually manifest themselves into three-dimensional reality, community centres, civic plans, etc. Architecture is essentially concerned with the latter type with this reminder that the former is essential to the latter. Certain aspects of building codes and planning laws are of this class. It is a means — a necessary method to realize any plan because of the complex nature of society today.

In the field of town and country planning and architecture, many plans are drafted for the private individual and the public, anything from the corner grocery store to an entire new town or to complete regional developments such as the Tennessee Valley Authority, having as a basis a political, economic, or social root or the combination of two or more. In both these fields, in-

dividual planners and architects, singly and collectively, have committed themselves, and rightly so, to the fact that the ultimate quality of any plan is dependent to a great degree, on the individual designer who provides a solution for a minute section of the larger problem. An analogy would be the great importance of the small details that can "make or break" the good design of a single building. The knowledge and appreciation of the larger issues will guide and relate the small details to conform with the overall design concept. Further, it is essential that the individual architect be prepared to realize the conditions that will permit his contributing qualitatively to any communal plan.

Obviously, the first requirement is the excellence of technical capacity. The architect must be capable of handling all elements of architecture; to use appropriately the materials, glass, wood, steel, concrete, stone, brick, etc., that make up the actual building. Then an appreciation of the methods of structure, of color and other analytical phases of architecture are necessary along with the ability to attend to all the necessary legal and financial end; contract documents, specifications, accounts, etc. Finally, he must have the touch of the artist, or at least a degree of perception essential to the creative artist. It will be enough for this time to accept the personal requirements of the architect as being those stated in the publication by the Royal Institute of British Architects.⁽³⁾

The other conditions required for the ability to contribute depends upon society. Generally speaking, society sees the beneficial results of the artist's work, but is not aware of the conditions required for the realization of the artist's efforts. The public must be made aware of the difficulties confronting the artist. In the words of Professor Gotshalk; "The four major requirements of society are a beneficent unity of belief, a great spread of extra-aesthetic occasions for artistic collaboration, the maximum of freedom compatible with his responsibilities, and a wide and critical alertness in society to hold the artist to his responsibilities as well as to secure the diffusion through society as far as possible of the maximum that good art can bring — are of course ideal requirements of a society. But they are minimum requirements for the ideal of art".⁽⁴⁾

Let us examine these conditions briefly from the architect's point of view. The first, a "beneficent unity of belief" in our case could be that of the democratic principle and what better belief could be conducive to the practice of art; the exploitation of any ability voluntarily, the freedom of expression, in short the respect of the individual by the individual and by authority. However abused this principle is today, the western world in general at least makes an attempt to practise it consciously.

(2) Karl Mannheim, "Man and Society", Kegan Paul, Trench, Trubner & Co., Ltd., 1942, p. 15.

(3) Report of the Special Committee on Architectural Education, Royal Institute of British Architects, p. 7, paragraph 11 which says "To sum up, he (architect) should in his own person embody the attributes of three different beings, the man of the world, the man of culture, and the artist who creates, for human use and enjoyment, buildings that are convenient, well constructed and beautiful."

(4) D. W. Gotshalk, "Art and Social Order", University of Chicago Press, 1947, p. 229.

It is the responsibility of the architect to further this principle. In the design of each building type, the architect has every opportunity to express his respect for the individual. The placing of the janitor's closet in relation to the area he has to clean, the proportion and color scheme of a hospital bedroom, the location of the locking mechanism on a window, etc., are, in some cases, governed by the economic factor, but it is also true that in many cases it is done solely from the recognition of the convenience for the individual, the rights of the individual.⁽⁵⁾

The designs for the servants' quarters, the laborers' and lowly office workers' canteens, have undergone a vast change with the democratic concept prevailing and these can and should express the designer's personal respect for the individual. Then the architect in turn will receive the respect he has earned.

The second condition, "a great spread of extra-aesthetic occasions for artistic collaboration", has and will be quite abundant both in variety and scale. From the small country church and community hall to the many proposed civic centres and war memorials, to the vast exhibition projects such as that being conceived for the south bank of the Thames in England, to the greatest of all internationally co-ordinated attempts so far in history commemorating the communal spirit of man, of the integrity of man, the United Nations Centre, architects have had and will have the opportunities to express those aesthetic values in terms of human relationships. And then apart from these special commemorative occasions does not the present concept of architecture allow for the "architectural" expression in any structure, be it a bridge, a dam, a factory, or a store?

The architect must be capable to a great degree of appreciating the spirit, whether it is educational, religious, economic, industrial, etc., if his aesthetic interpretation of the resulting structure is to be original and honest, however insignificant the occasion may be.

The third condition, "freedom for the artist", I believe, can be divided roughly into two phases. The first of course, is the receptiveness of the public itself; it must learn to seek the co-operation of the architect and not bully or threaten the architect so that he may produce. The architect as an artist, must be free of any conditions which will put him under undue pressure of a detrimental nature. He must be free of any obligations which will impair or "color" his creation. The other phase may again be subdivided, but it must be noted that the division is for the convenience of presentation and that these conditions are very much interdependent.

The first subdivision is a particular feature of the first phase. We must accept the fact that usually the governors and the administrators of any region may be the most brilliant men in their respective fields but in their artistic training, they generally reflect those of the man on the street; politics perhaps. The man on the street in turn, then follows the examples set by those in the administrative group. This calibre of artistic appreciation becomes a great hazard when it is allowed to creep into the administration and the decision of a board of design control who are a necessary part in a large planning scheme such as that now existent in Great Britain. For

example, "The wide scope of these plans will be seen when it is realized that a plan will control the numbers of people in a town, provide for new towns, and where they are to be sited, say what type of houses can be built and what their architectural design shall be".⁽⁶⁾

It is obvious then that the "board of design control" must have the highest ideals of art in mind if the architect is to have any freedom at all. The second subdivision is a result, to put it mildly, of the carelessness not only of the public and the builder but to the architect also. Through misuse and misjudgement and the general lack of knowledge of materials and methods, and most important, through the lack of exercising one's integrity an unfortunate type of control in the form of building codes have become necessary. So often the design of a building had to be compromised if not "spoiled" because of the necessity of conforming to some regulation in the building code. The architect will not be free in this regard and so long as he and the others connected with the building industry abuse their own sense of integrity, the codes will remain restrictive and not directive and constructive.

The fourth and last general condition that Professor Gotshalk stipulates for the requirements for ideal art is the active interest and constructive criticism by the public. Society must recognize the value of art, appreciate the cultural, spiritual and material benefits of fine art. The last value seems to be over-emphasized at the moment. The educational policy of the region then has a great responsibility in this regard and it is an immediate problem. But the architect should also play his part. So often the opportunity arises where one can "publicize" good or better architecture most effectively. The contrast of good and bad, the honestly designed house among a group of sub-standards is a direct method of educating the public. "Public taste today is formed mainly by publicity and the articles of daily use. By these it can educate or corrupt".⁽⁷⁾

Only the sincerest type of publicity, the actual production of the best, the product speaking for itself will be in harmony with architecture. It is noted that in England there are many highly enlightened organized groups, the Royal Society of Arts, the Council of Industrial Design, to mention two, who have active members, architects and artists of all types, participating in a clearly altruistic programme to increase or improve the public interest to the beneficial qualities of good design.

No society has as yet fulfilled all the requirements simultaneously though several have approached these ideals fairly closely. To mention three, Fifth Century Athens, the Gothic Period in France, and the Venetian Republic, in the time of the Renaissance have come close to the ideal. An investigation into the social condition in these various periods reveal the spirit exemplified in the architecture produced. Who can deny the archi-

(5) It is also true that usually the economic factor, derivative from the increase in efficiency is an indication of the consideration of the individual, to ease his lot for greater productivity.

(6) J. Kekwick and Robert S. W. Pollard, "Town and Country Planning Law", Stevens, and Sons, London, 1948, p. 6.

(7) Sigfried Giedion in the Introduction to "Language of Vision" by Georgy Kepes.

tectural achievements illustrated by the Parthenon, the Erechtheum, the Cathedral of Notre Dame, Chartres and the civic plan of Venice.

The important similarity of these periods that was contributory to their outstanding achievements is the intensely unified belief in the way of life by the people; religious in the Gothic Age, the "Greek way of life" in Fifth century Athens,⁽⁸⁾ and an unparalleled civic consciousness in the Venetian Republic. The reasons for the rising of these unified beliefs are many and various and is of no concern at the moment, but of the three mentioned, only Greece approximates a particular aspect of our society, in that there was a sort of democracy of a limited nature. Whether this spirit directly contributed to the attainment of the Acropolis, I hesitate to say, but today in the western world, this is the greatest single unifying belief, democracy. Since the definition of democracy is that freedom which the artist seeks, we should find great art. I would imagine this gave rise to James Marston Fitch's statement, "The best building is generally found in those areas of most intensive competition — large scale industry, big business, chain store commerce".⁽⁹⁾ But architecture, being what it is in a planned democratic society, is placed in a unique position as far as fine arts are concerned. However influenced, socially, politically, economically, etc., etc., barring the bare necessities of existence, the creation of a painting, or a sculptured piece, or a piece of music, etc., is left to the artist's own means of manifestation, while good architecture, the product being derivative of the social, political and economic and other factors of the region can be under strict control quite "democratically" with little or no emphasis on the higher values.

The *R.A.I.C. Journal* has had occasion to publish the master plans of a number of Canadian towns, villages, and cities; Vancouver, Winnipeg, Toronto, Snow Lake, and others. As architects and artists, we have appreciated the presentation from the abstract balance attained on the individual sheet, the beautiful color pattern of a land use map, etc., to the more important harmonies of the social to the economic, the educational to the health program, and others. Then we have appreciated and acclaimed the method of solution, the countless democratic planning meetings with the public; the fact that the individual had a say in it.

The final presentation in a beautifully bound volume accompanied with models and photographs was always a source of pride for the planner, and the participating public, but invariably we have had the occasion to deplore the naïveté of the public's architectural "taste", democratically expressed.

However, it has been proven, many times in the past and today, particularly in Sweden, where democracy is the idiom, that the public can be persuaded to accept better architecture through education and an organized publicity programme but most effectively through the realization of an actual contemporary architectural solution which the public can see, touch, feel and even smell.

So far the consideration has been generally on the aesthetic aspects of architecture and on the conditions necessary to realize architecture as a fine art to any degree of success. Also, very briefly indeed, mention

was made of how the architect can contribute to help bring about these favourable conditions. The final consideration that I am chiefly concerned with is the relationship of architecture to the general scheme. I began this essay with Karl Mannheim's statement, "It is only by remaking man himself that the reconstruction of society is possible". Of course the question immediately raised is, "What kind of man", but our concern for the moment is not an immediate answer to this question however important it may be.

It is only necessary to realize that there is this problem and to see how architecture can contribute constructively to the "reconstruction of man" without the dogmatic conviction of the specialist, that is without the over-emphasis on the particular aspect, architectural in this case. Then, it must be realized that the type of man will be dependent on the society we proposed and vice versa, that the human problem cannot be approached too abstractly nor in generalities, but democratically, which will not allow the definition of a "democratic" society in terms adequate enough for precision planning such as Le Corbusier or Wright and many others would advocate.

With this viewpoint, we must analyze architecture in terms of the many other facets that make up society so that we can help to create the necessary human milieu that is most constructive. Many will disagree to the "responsibility" that I have or will throw upon the architectural profession, but is it not true that sociologists and psychologists and other students of human nature state most conclusively that the visual, three-dimensional reality, man-made or created by nature, the physical environment of the individual is an important, if not the decisive factor in the making of a particular man? Since the architectural profession has been so responsible, directly and indirectly for the present state of our metropolitan centres, both good and bad, it has already committed itself to this responsibility of being the "authority" of the man-made part of the visual world, and its subsequent influences.

I shall begin this phase of the essay with certain passages quoted verbatim which, in my opinion, express the problem that architecture must face, if only to justify its own existence. First then, I shall quote from a book by Mr. M. P. Fogarty, an economist, "the town planner may also guess wrong about what the public really wants, yet find, like the successful business advertisers, that public taste will adapt itself to his wrong conclusions for almost an indefinite period. It is perfectly possible, for instance, Scandinavia, is the best place to look for examples, to build towns which are in many ways models of town planning virtues, and highly satisfactory to their inhabitants, but which suffer from one radical defect; people refuse to have babies in them. As the Scandinavian example shows a people may continue for decades to congratulate itself and its planners and to attract the admiring and profitable interest of innumerable tourists

(8) Will Durant in his book "Life of Greece", gives a very good picture of the Greek way of life and it is obvious that the enthusiasm of the people, at least of those who were of the contributing group, for their way of life produced much of what we admire of that age.

(9) James Marston Fitch, "American Building".

and congresses before realizing with a shock that it has planned itself half way to extinction".⁽¹⁰⁾

Mr. Fogarty does not qualify too distinctly his interpretation of the statistics related to the population trend, though his discussion of town and country planning is an unbiased attempt or so he says; to quote from his preface to his book, "and if any of these (planners) should read this book and criticize it as unbalanced, I can only apologize for my own bias as a specialist of yet another stamp".⁽¹¹⁾ Even if his presentation is biased, that is, he has based his criticism of the architect and planner purely on the economic basis, the relation of production per capita to consumption, or any other economic analysis, the importance of the statement is the attribution, wholly or even partly, of the state of a region's population trend being dependent on the architectural planner's concept.

It seems the Swedish member of Scandinavia has something to say in this regard though the passages I quote do not specifically point to the population problem. It is obvious that Mr. Fogarty also has these same high values in mind. In the publication, "Ten Lectures on Swedish Architecture", Nils Ahrbom, an architect says, "One may say that functionalism approached the problems of design from the standpoint of the town planner. The community itself — or rather the then current idea of an ideal collective community — was what it had in mind all the time. But it made the mistake of underestimating and simplifying the needs of the individual. It also ignored and neglected certain irrational but quite real values in the life of the community. Sociology as an applied science, with its insistence on the importance of meeting the need of the primary groups, is still so young that it has not yet had time to leave its mark on Swedish communities. In the town planning field, functionalism's one-sided rationalism and schematic design has proved disastrous, because it is upon that field that it has stamped its influence most forcibly — and with the most permanent results. Town planning was regarded as a judicial and technical problem and even if it had been no more than that, it would still have been a difficult enough problem to solve. But with that outlook, the requirements of a completely human "milieu" were forgotten. The result is that too many of the newly-built areas are unsatisfactory from this angle though they may be satisfactory from the standpoint of hygiene and so on. The functionalists of the 1930's flatly denied or ignored, the aesthetic aspect of architecture . . . To those who are able to see it close at hand, it seems often unstable and faltering — from the standpoint of form and social values . . .".⁽¹²⁾

Clearly, while Architect Ahrbom explains a period in the development of Swedish Architecture, he assumes another responsibility or the lack of responsibility of architecture echoing the criticisms of Economist Fogarty.

Then, in the same publication, Town Planner Sune Lindstrom says, "In all quarters, people are more and more insisting that the building of the houses and flats is something more than a material and economic problem, something more than just a question of supplying walls, roof and certain conveniences at the cheapest possible price. They have come to realize that the environment

itself must be a congenial one . . . if an architectural reformation has begun to be discernible in the planning of residential districts, very little of this kind has taken place with regard to the planning of other districts. For instance, where municipal centres are concerned, one really doesn't know what kind of environment ought to be aimed at, or what ideas ought to be manifest . . . when they have done their best work, our architects have been able to create a good environment and the means of a happy home life for the people, but they have found it rather difficult to use their art as an expression of social life. Doubtless, they find it all the more difficult because as a rule, they belong to a class which is today particularly hesitating and confused when confronted by the great social issues".⁽¹³⁾

It is heartening to know that the Swedish people themselves are now realizing that there is need for a broader basis for an architectural solution but the fact that the architects are as yet incapable of providing the necessary interpretations is very depressing. Just before this particular passage that I have quoted, Lindstrom says, "the catch phrase, 'a town in a park' has even been coined. But people who during the summer have had every opportunity of close contact with the countryside, probably do not long so much for parks as for culture — in the concentrated form that the densely-built city can give them. I believe, therefore, in an ideological renaissance that will accept the typically urban environment, with its narrow, crowded streets, full of shops, with its squares and piazzas, its lights and people, and its varied opportunities of social intercourse".⁽¹⁴⁾

Having seen Stockholm and then Paris, London, and Rome, I can appreciate Town Planner Lindstrom's view and also that of the Parisian, that is, the latter's lack of enthusiasm for the replanning of Paris as Le Corbusier would have it. Will Le Corbusier's plan for Paris, if carried through, retain, recreate or have within itself the "essence" of Paris as we know it?" is the prime question in the minds of the few French who are even remotely aware of Le Corbusier's plan for Paris? One would think the love for logic of the French could and would appreciate the need for the replanning of Paris but the fact that there are those "illogical" elements cannot be ignored. Town Planner Lindstrom's statement obviously has its root in the fact that Stockholm has lost much or at least that "something" that is needed or wanted in the process of replanning and his view is justified if the present trend of emigration of the talented young Swedes southward is an indication of the "lack of culture" in modern Sweden. The few Swedish people that I did meet, in France, Italy and Britain seem to indicate the failure of the planners in creating the necessary environment for the creative talents.

(10) M. P. Fogarty, "Town and Country Planning", Hutchinson Press, University Library, p. 77.

(11) *Ibid*, in the preface.

(12) "Ten Lectures on Swedish Architecture", published by Svenska Arkitekters Riksförbund, (The National Association of Swedish Architects) p. 12.

(13) "Ten Lectures on Swedish Architecture", p. 39 and 41.

(14) *Ibid*, p. 41.

The few quotations given, which can be paraphrased by many other writers of other bents, from the lack of enthusiasm for producing children to the lack of cultural inspiration is most interesting to say the least but when it is attributed, however slightly to the misconception and the subsequent designs of physical planners and architects, we must broaden our basis for the practise of these professions. Mr. Fogarty is quite justified in saying, "the architects have had their innings", if the architectural solutions do not consider these other values.

Credit is due to the Swedish architects for the fact that they are aware of this responsibility so today something is being done. Housing investigation of the nature whereby the fundamental needs of the spiritual, of the cultural, and of the moral needs are unearthed along with those of the physical, and there is an attempt to base architectural "design" on this broader view. I have used Sweden as the example of the Scandinavian countries, for obviously this is the country where we find the largest scale experiments in architectural solutions under a system paralleling our way of life. It must be noted though that we can point to many smaller scale examples in other European countries and the American continent which in their failure to create the necessary human milieu are just as indicative.

Though the Swedes themselves say that, "Swedish architecture is without a programme to the extent that it does not purposely follow a conscious line, as did the previously mentioned trends", ⁽¹⁵⁾ it is quite evident that as far as physical requirements are concerned, Swedish architecture does still follow a definite line, though there is this research into the other factors that should be incorporated into an architectural solution. Established standards of planning elements, space requirements and structural features have and do impose on the architects a framework which leaves much to be desired, "on the one hand a certain inflexibility in the types of dwellings, noticeable in the difficulty of finding accommodation suited to the needs and finances of different families..." ⁽¹⁶⁾ The reduction of human requirements, even physical requirements to averages has led to subtle sort of regimentation, and a paradoxical situation. Further reforms must be implemented to counteract the "levelling off" and negative effect which necessitates the people giving up those privileges which the original reform had in mind to improve or distribute to a larger number of people. For example, a case I have in mind is a particularly important one. "The idea behind the family policy is to get more wanted children and better developed children. That will mean in the first instance that the human rights of the children are a primary consideration — they should not be born if they are not wanted". ⁽¹⁷⁾ Conversations with many of the young people in Sweden showed that they appreciated the government providing nurseries and many of the "homelike" amenities in the public schools and other community buildings but in the government or the planners' enthusiasm for the children's human rights, whether through economic necessity or sheer blindness, the spreading throughout all the community buildings a little bit of "home" has deprived the home itself of these essential qualities that must exist

for the all round development of the child or man. Then in order that those community buildings "pay" for itself, stipulations to the effect that children MUST eat at school, one MUST do their washing at the communal laundry, etc., becomes necessary. In the words of an architect friend in Sweden, "What is the use of having kids, you only see them to put to bed", is a very prevalent attitude. Furthermore, it seems that others who do have many children do so only to abuse these community benefits. At the moment I cannot show exact figures showing which would have been cheaper financially, to provide those amenities of the home individually, or collectively in Sweden's case but it is obvious that the loss in certain human dimensions are incalculable. The attitude towards the family unit, a decisive factor in planning is itself derivative to a great extent on the plan. The "punkhus" (point houses) are very beautiful projecting into the skyline of Stockholm but the predominance of them suggests regimentation. It is said that the solution or the arrival of a "punkhus" plan has been reduced to more or less of shuffling through a file of type plans, selecting the one that satisfies the "average requirements" of the probable tenants and stacking them as required, the elevations drawn to suit.

Whose fault is it? Many would place the blame wholeheartedly on the philosophy of the country and would use the architectural expressions to deride the philosophy itself even as we have surmised or interpreted the structure of the past civilization on its architectural production. Whether socialism, in this case, is right or wrong is not for this essay to say but the important thing is for architects and planners to appreciate the fact that an architectural concept can and will "sell" a way of life. It can be a means to improve the individual's philosophy and restore the faith most essential for the success of a democratically planned society.

Sweden has accomplished much of this without the over-staffed administrative body or the comprehensive legislation which is usually expected. Much credit is due to the people of Sweden themselves for the tremendous material advance that they have made during the last decade or so, though it is true she did have the unparalleled advantage of being able to develop without undue interference, not having taken part in World War II. Now that she is quite aware of how effective an architectural interpretation can be of any social reform, negatively, we should expect great advances.

On the other hand today in Britain, there is in effect, the most sweeping legislative planning "tool" for the fulfillment of any reconstructional program, in the form of the Town and Country Planning Act of Britain, 1948. ⁽¹⁸⁾ Unlike Sweden the comprehensiveness of Britain's act was and is necessary for one simple reason, the density of population. Britain today is the most densely populated country in the world, having approximately one person per acre. Belgium has a slightly smaller density and by comparison, in Canada we have 3 plus persons per 640 acres. This reason alone has forced Britain to

(15) "Ten Lectures on Swedish Architecture", p. 23.

(16) "Ten Lectures on Swedish Architecture", chapter on "A Swedish Housing Investigation", by Sten Lindegren, p. 79.

(17) "Ten Lectures in Swedish Architecture", Development of Population and Social Reform in Sweden, by Alva Myrdal, p. 24.

cherish and make the best use of every square inch of land and research as to the best method, the relation of building coverage, the proportion of various types of land, agricultural to parks, industrial to housing, etc., has a most important function and it becomes necessary for the physical planner to be acutely aware of these facts or else, the over-emphasis on the one or the other, apart from the important aesthetic balance needed will be to no avail. Thus the Act, which "controls" every and any physical change is the vital concern of all, to quote, "its provisions are wide enough to embrace the establishment of a National Park and the rebuilding of the City of London: small enough to grasp the activities of the little man who converts the front room of his house into a tea shop or turns his house into flats".⁽¹⁹⁾

In its fabrication, the Act includes or at least attempts to do so, all the various elements, social, geological, industrial, geographical, economic, political, etc., etc., and those spiritual and cultural aspects of society. It provides for the evaluation of these last mentioned values but how successful it will be is yet to be seen. But at the moment the emphasis has tended to be material, that is, the economic aspect seems to have more than a necessary accent but this is not unjustified if, as soon as the present economic crises of the British Isles improve and the administrators of this Act shift its emphasis.

The architects in Britain are now obligated to design within this framework of the Town and Country Planning Act. Elsewhere in the planning world we are as yet "free" from anything like this. Howard Robertson, (who was recently awarded the Royal Institute of British Architects' Gold Medal for outstanding contribution to the architectural world) said in a speech that about 70 percent of the graduates from architectural schools enter into the field of architecture as civil servants. Considering that a number of the total graduates of any school enter into fields other than architecture, this percentage is very significant and for those who believe almost explicitly, as Mr. James Marston Fitch⁽²⁰⁾ that the best contemporary buildings are found in the highly competitive fields whether of big industries and business or architecture practised on a private basis, there is much room for conjecture as to the validity of the type of framework that the Act imposes. On the other hand the present trend of architectural employment as suggested by Howard Robertson may be only temporary due to the restrictions in the building industry necessitated through the sheer lack of building materials and distribution of labour. But what this all means in the way of the calibre of architectural production will depend much on the attitude of the architectural "civil servant" and of course on the calibre of artistic appreciation of the "local board of controls". This last item was mentioned before in connection with the conditions necessary for the practice of architecture as a fine art. In passing it is interesting to note that though the Act tries to accommodate the political aspect of the country, it is in itself devoid of all political influences, at least it has not been used on the platforms of party politics⁽²¹⁾ to any appreciable extent. The Ministry of Town and Country Planning is a body unto itself with its own judicial system incorporated within the ministry itself. This last item has been of particular

concern to the many who are interested with the legal aspects of the Act and the fundamental rights of appeal.

As yet it is too early to see how architecture in Britain has really been affected but it is obvious that many of the restrictions and controls will be detrimental to the cause of architecture. On the other hand with the proper interpretation on the part of the administrators and designers it can be a directive, a framework in which the best British architecture can flourish as I would imagine the concept of the act itself must have its roots in the welfare of the British people. There has been, is and will be and I add should be, much controversial discussion in the British architectural sphere but they must be constructive. For example, at the moment, the issue over the development of the south bank of the Thames in London for the 1952 British Industrial Exposition is indicative of the many unfortunate situations that will arise. The local county architect has been given the tremendous task of designing this development and the criticisms of the architects in general are justifiable from many points of view, strictly architectural or otherwise. But it must be remembered that these same sort of architects of the past have contributed most prodigiously to the present state of Britain. The architectural profession as a whole must share the blame for the present state of London, and so it is essential that the profession as a unit exude enough confidence and be in a position to state most emphatically to the wary administrators, in terms that are constructive, based on real values, and understandable to those not so "enlightened".

(18) In this connection I would like to refer the reader to the several publications dealing most interestingly with the Town and Country Planning Act of Britain.

"An Introduction to Planning", by John J. Clarke, Cleaver-Hume Press Ltd., London, 1948.

"Town and Country Planning", by M. P. Fogarty, Hutchinson's University Library, London.

"Town and Country Planning Law", by J. Keckwick and Robert S. Pollard in "This is the Law Series", Stevens and Sons Ltd., London, 1948.

"The Official Act" as Published by His Majesty's Stationer.

Then I would like to refer the reader to the many white papers and reports that serve as the background to the Act of 1948, as it is obvious that many of the justifications for an article in the Act requires more than just the knowledge of the physical aspects that are more or less "black and white" as far as the legality of the article itself is concerned.

Among the more well known reports dealing with the physical and structural aspect of the country that serve as this background are:

"The Scott Report", (Land Utilization in Rural Areas).

"The Uthwatt Report", (Compensation and Betterment).

"The Barlow Report", (Distribution of Industrial Population).

"The Beveridge Report", (Social).

Finally the annually published "Planning and Reconstruction Book", edited by F. J. Osborn, George G. Harrap and Co., Ltd., will give the most up to date bibliography and other pertinent information in hand book form for those who are interested in this matter and who seek further matter.

(19) "Town and Country Planning Law", by J. Keckwick and Robert S. W. Pollard, Stevens, and Sons Ltd., London, 1948.

(20) Author of "American Buildings".

(21) In this connection I was most interested in a discussion and debates at the London School of Economics on the political aspect of Town and Country Planning. The act itself is a result of a combined effort of a non-political nature being in the hands of Royal Commissions. It should be evident that effecting of the act, say in its industrial aspect may or may not be greatly facilitated if all or most of them were nationally owned or controlled. Then it is very obvious what can happen in the architectural sphere if the utmost discretion is not exercised, not that there is no need for it now.

In Britain the planners have the means to create the "new world", the necessary legislative powers and the fact that it is already an Act seems to indicate the support of the public democratically. Elsewhere in the world, Sweden included, we have as yet to reach this stage not that there is no need for it. I will add a few lines at the end with special reference to the Canadian scene.

Arising from these many and varied outlooks on life of a region, we find in the architectural world many theorems and architectural philosophies. From the recalling of Camille Sitte's mediaeval concept emulated in the Swedish Town Planner Lindstrom's nostalgic reflections to the highly intellectual approach of Van der Rohe, from the "organic" architecture of Wright's Usonia to the "cartesian sense of order on aesthetics" ⁽²²⁾ personified by "La Ville Radieuse" of Le Corbusier, from Ebenezer Howard's garden city concept exemplified by Welwyn Garden City on the outskirts of London to the nondescript civic growth that is predominantly in progress in the majority of our metropolitan regions, we have all shades and varieties of architectural philosophies depicted three-dimensionally, as solutions to many of the basic problems confronting the democratic society of today. In most there is apparent tendency to be "esoteric", to be too subjective which may be justified from the point of view of architecture as a fine art. Lewis Mumford, referring to Le Corbusier says, "he would even select the tenants for his skyscraper village in Marseilles on the basis of their aesthetic response to his architecture, rather than their human need". ⁽²³⁾ Wright's Usonia would require a "type" man, steeped in the tradition of Emerson and Whitman. And who but a select few can appreciate the intellectualism of Mies Van der Rohe, let alone the architectural profession.

True, the fact that there is this variety is a healthy sign and it is essential that we preserve this particular trait of society which gives birth to and permits the development of views peculiar to the individual but at the same time we must not fall into the pit-falls such as I have attempted to point out using the Swedish example, a subtle regimentation of a region however small, as these solutions require. We must learn to appreciate and understand them on the grounds on which these views are presented and in order to do this, the architectural world must fill in the gaps, to evaluate them comparatively on a universally human basis, on a scale that is within the grasp of all. It should be understood that "the human mind is so constructed that it cannot begin to understand the new until it has done everything in its power to relate it to the old." ⁽²⁴⁾ We must bridge the gap between the various subjective analyses with the provision of terms easily understandable which are based on the fundamentals of human development, on the values that are real and much closer to the individual. Then it will not seem to "esoteric".

The modern architect has thus far been functional particularly in the technical meaning of the word. The design of a building has to satisfy certain demands, be it a factory, an apartment or any one of the thousand and one types of structures essential to the workings of modern society. An analyses of these functions have led to many technical and artistic innovations but in the final

design, certain dimensions of life have been omitted, perhaps unintentionally but nevertheless omitted.

It seems that only when man is deliberately destructive can he appreciate the subtle but malignantly effective influence of poor design.

In this last section I have attempted to present another consideration within the concept of architecture as we have now begun to understand it. At best it is a very brief and sketchy attempt to relate architecture to the "facts of life". Architectural isolationism cannot be justified and will not exist. To an extent we can afford the subjective and esoteric attitude prevalent in the other fields of fine arts, such as painting, music, sculpturing, etc., because in general the public at least do acknowledge these as fine arts and appreciate the cultural and spiritual accents pertaining to these and make some sort of a conscious effort at appreciation. On the other hand architecture seems too "subtle" in its effort to stand as fine art for the simple reason of being too common. I do not suggest that "architecture" in its fullest sense is common but much that goes as architecture, that is buildings especially of commercial and industrial nature that are not "designed".

To repeat the quotation at the beginning of the thesis, "architecture, is the most closely connected of all fine arts with those needs of the peoples that propel them most vigorously to discard old ways and invent new ones, namely urgent physicosocial necessities", while relating fine arts to the necessary daily functions of society throws much responsibility on the architect and as such the "privileges" of the self-centred interpretation and expression of fine arts must not be abused until the architectural expression has considered to the greatest possible degree its other responsibilities to society. Then and only then, should the architect lose himself in the pursuit of those highly inspiring and individual aspects of fine arts. By this I do not mean that the architect should shoulder all the responsibility of creating that human milieu of a better world but should be aware to a greater degree than before of his importance as a contributor. Then I do not suggest that architecture sacrifice its rightful place as the "mistress" of fine arts, but on the contrary as such she must justify this honour and include in the concept of architecture as a fine art, the greatest contribution that fine art can give, to contribute to the people the same yearning and interest for more than a materially beneficial life that fine art itself personifies. And this in the terms of contemporary society.

Not only does the public need to understand that art is not a superfluous item and is essential in the shaping of the spiritual, emotional and cultural life of a period but the architect himself must realize this. Then, in the solution of any problem, the aim of modern society, to raise ALL living standards to a decent level, at least to the minimum of existence based on more than the material, not to sanctify one side of life at the expense of every other aspect, should also be the aim of architec-

(22) Lewis Mumford, "Monumentalism, Symbolism, and Style" in the *Architectural Review*, Architectural Press, London, April, 1949.

(23) *Ibid.*

(24) Henri Bergson, "The Creative Mind", Philosophical Library translated from the French, New York, p. 127.

ture. Architecture is also a means to an end, even to those who are not "directly" concerned.

The role of the individual, particularly the creative artist and most assuredly the architects in a democratically "planned" society, is a vital issue if we are to contribute coherently and constructively to the "reconstruction of man".

On this side of the Atlantic and in many other parts of the world, we have as yet to develop anything comparable to the Swedish "experiment" or the Town and Country Planning Act of Britain. Only on a comparatively smaller scale has anything been attempted but these may be just as indicative as to the failure or success of an architectural solution. The cause for the lack of advancement in this regard are one and many and peculiar to a particular region. Whether a plan is instigated for political expedience, as many have insisted that the Tennessee Valley Authority is such, or for fear of aggression as the growth of such towns as Chalk River in Canada and Oak Ridge in the United States and others relegated to the search for and production of atomic weapons indicate, as yet it seems the necessity has not become apparent to force the people, or the authorities, or the architects to be conscious enough to realize that their contribution to-day may be the obstacles of to-morrow.

Generally speaking we do not like what we have inherited from our immediate ancestors, yet we commit a comparable if not a greater transgression. We are reluctant to learn in all fields. It seems the architectural lessons derivative from experiences not only in other countries where the cost to us has been relatively small in a sense but from those in our immediate vicinity where the cost has been more than great are only for academic consideration. It is unfortunate that as yet we have not enough sociologists who can present social statistics so that planners can readily understand and convert the social requirements more coherently and "concretely" in a plan. On the other hand it is just as unfortunate that architects are as yet not prepared to balance and proportion those human and social values that are essential in an architectural solution as adeptly as they balance and proportion color, texture, space, solids and voids.

In Canada, our metropolitan centres have not inherited the confusion of a "historical" city such as London, Rome and others in Europe; nor have they reached that extreme complexity of the American examples, such as New York, Chicago, St. Louis and others. Then we have been spared the type of development exemplified by Birmingham, Liverpool, Sheffield, Pittsburgh where the material requirements of the Industrial Age resulted in many inhuman environments. Also we have as yet to go through the social conditions that prevailed in Sweden that necessitated in the vast social reforms that we now see translated in architectural form. Furthermore, we have as yet to arrive at that stage of over-population, of over-exploitation of an industry, or lack of natural resources; an unfortunate physical condition that demanded the comprehensive legislation in the form of the Town and Country Planning Act in Britain.

BUT it must be realized that our existing physical conditions and proposals if left without directives will unnecessarily lead us through those confusions, and

complexities and other chaotic conditions that we have thus far been spared. The confusion of an out-dated street system is potentially existent in our larger cities. The canyon-like streets and the complexity of traffic systems are already existent to a degree in most cities and have already necessitated in one eastern Canadian city to resort to the installation of a costly sub-way system. Torontonians may take pride in the fact that they will have the first sub-way system in Canada; the engineers and architects may take pride in the efficient solution that they have provided BUT it is imperative, that the architects and planners appreciate the causes that lead to these expensive compromises which in the long run are still temporary in its solution, and must act so that others will not have to resort to these same expensive means. With the proposed increases in population for the economic stability of the country advocated by many politicians and statesmen, it is essential that any architectural solutions or proposals be flexible enough to accommodate any changes that accompany such a move. There should be no need for the vast, complex and expensive machinery such as the Town and Country Planning Act of Britain which, regardless of how understanding it is in regards to rights of property, expression, etc., will be a hindrance through its very complexity. It should and would be only necessary to install the framework of such an Act with all the flexibility needed if policies of physical planning are stated now.

In the field of housing a forward step has already been made. A corporate body such as the Central Mortgage and Housing Corporation do assist the private citizen and promote and make possible the "personal" solution to the housing problem but so far in most cases the architectural solutions leave much to be desired. It seems the architects and the several local level of officials have as yet to realize that the means presented are based on human values and abuse of these have led to unnecessary sacrifice on the part of the individual housebuilder in more ways than just financially.

If we want architecture in Canada we must not only ask for that measure of freedom that surmounts the necessary, the calculable, and the economic but help to form planning policies that will preserve these freedoms at least to the degree we have them now if not more. And then it is most essential that we do not abuse those architectural principles and make the best use of the present means. The architectural profession as a body should be in a position to suggest positively, precisely and in understandable terms the requirements for the creating of the necessary human milieu in the Canadian scene.

So long as we are not prepared to suggest and answer positively and supply the necessary solution, the public and the administrators will be justified in substituting the American concept, or the Swedish concept, or the French Beaux Arts concept even as we are now being drafted for the plan of Ottawa. The "Palais de Chaillot" may be a part of that spirit of Paris but it should have no place in the Canadian scene unless it too is derivative of those fundamental needs and expressions of the Canadian people. Architecture has more than a surface value and should play its part reflectively and constructively and truthfully.



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NEWS FROM THE INSTITUTE

TO ALL MEMBERS OF THE R.A.I.C.

Re: Refugee Specialists

At the Annual Assembly at Winnipeg I was permitted to say a few words about the arrangements made by the International Refugee Organization for bringing Refugee Specialists to Canada.

There was a good deal of interest in what I had to say, and it was suggested that I should convey the information to the members as a whole by an article in the R.A.I.C. *Journal*. I have not found time to write this article, so I am passing on the information by means of this letter.

In general, the immigration of Displaced Persons to Canada has been based on healthy young men and women coming in under contract as labourers and domestic servants, respectively. The "Specialist" scheme is concerned, basically, with middle aged men and women with specialized technical training, who are not fitted for heavy manual work.

Among the D.P.'s. eligible for the new scheme are a number of Architects, many of them with established reputations, who are willing and anxious to come to Canada or some other non-European country, to work as draughtsmen or in any other capacity, for which they are qualified. I had with me in Winnipeg a photostat of the dossier of a middle aged Polish Architect with a most impressive list of academic and architectural achievements, and there are many more of similar calibre.

It has been suggested that to bring such people to Canada would take employment away from Canadians. I do not altogether agree with this, because Canada is not likely to get more than 20 or 30 of these men (I believe there were only about 185 on the list last February), and we all know how difficult it is to find experienced draughtsmen in Canada. Young graduates are a splendid acquisition to any office, but a sprinkling of experienced men is most necessary.

Full particulars of the procedure to be followed to bring one of these men to Canada may be had from the International Refugee Organization, 143 Main Street, Hull, P.Q., but the main points are these:—

1. If you want a man, I.R.O. will send you dossiers of a few suitable applicants.
2. If you select a man and he accepts your terms, he will be delivered to you without cost.
3. You must undertake to keep him employed for one year, and find living accommodation for him and his family.

I believe that this plan is a splendid way not only of relieving real hardship in Europe, but also of enriching Canada with people of good character, proved loyalty, and high technical ability. I have close personal knowledge of two D.P.'s. of this type, and I have had no hesitation in submitting my application for an Architect D.P. to the I.R.O. at Hull.

One other point. All D.P.'s. listed as "Refugee Specialists" are carefully screened by the I.R.O. and by Canadian Health and Immigration Officials as to their

health, character, professional skill, and political affiliations.

If you are interested, will you please write to I.R.O., Hull, for further particulars?

Yours sincerely,

S. P. Birley

ALBERTA

There has been some discussion in Edmonton recently, of a friendly but somewhat inconclusive sort, concerning the relationship of the architect and the engineer. The question was originally raised by the refusal of the city inspector's office to issue building permits for two extensive industrial buildings because the plans submitted did not bear the signature of a registered architect. The Alberta Architects Act requires that any building exceeding the cost of ten thousand dollars must have plans prepared by or in consultation with a registered architect. A separate clause provides that the Act does not apply to a professional engineer where the practice of such person is confined to engineering.

In the particular cases that raised the discussion the plans were submitted by the company which was to construct the buildings and who had employed a registered engineer in the design of the structure. Some architectural assistance had also been made use of. The firm was willing to conform to the law and the cases were settled to the satisfaction of the civic authorities. The general principles involved still give matter for consideration as to the distinctive spheres of the architect and the engineer. In legal cases in Quebec and in British Columbia it seems that it has been ruled that a "building" is any structure having walls and a roof. This would leave roads, railways and bridges to engineers as having neither walls nor roofs and consisting chiefly of floors. Such structures as fire-outlooks and power pylons also are purely engineering works. But factories, power stations and other works in which the major operations may be of a highly scientific nature would still be buildings and therefore works of architecture. It is perhaps natural that a structural engineer should fail to see why architects should have anything to say in such cases. Neither architects nor the general public can accept this view, for such structures loom largely in the public eye and their appearance becomes a matter of public concern. Thus, when Battersea power station was designed, Sir Giles Gilbert Scott was appointed architect. Town planning, which is more and more becoming recognised as a civic necessity, is also concerned in the matter. Structural requirements may be fulfilled without that regard to scenic appearance or to aesthetic satisfaction which is desirable. Over these it is right that the public should place some controlling influence. It is not sufficiently clearly recognised that architecture does not consist in the addition of adornment but in the organization of the whole work of co-ordinating the many skills and scientific operations involved in modern buildings and of which the structural engineering is just one.

This opens up another question which is developing importance. Just when our architectural schools are turning out graduates of more specialised training in considerable numbers, they are also turning out graduates more highly trained in structural engineering, in heating and ventilating, in electrical and lighting sciences and in others that are involved in buildings and all tending to become more complex. Many of these graduates are being employed in architects' offices as assistants. Some become partners in architectural firms. A number, however, are ambitious to carry on work on their own and are appealing to architects to place their problems with them. For this there is probably a more limited sphere. Indeed, qualified structural engineers probably more often engage in carrying out structural work as contractors.

There is a considerable analogy between the relationship of the architect to the various engineering specialists and that of the general medical practitioner and the surgeons and the many specialists in the medical profession. Up to a point the general practitioner and the architect handle all sorts of cases. At what point specialists are called in must depend partly on the special ability of the practitioner and partly on the availability of specialists with the required training.

Cecil S. Burgess

ACKNOWLEDGMENT

It will be remembered that we announced nearly a year ago that Mr. W. E. Fleury had been in contact with two friends in Europe, one Mr. Gunnar Krohn, in Denmark, and the other, **Mr. Allert Warners**, in Holland, and that these two gentlemen had agreed to assume the tremendous responsibility of collecting photographs, drawings and articles descriptive of the architecture of their countries. The Danish issue appeared in August, 1949, and it is with great pleasure that we bring out this issue on Holland. Canadian architects, who saw service in the Netherlands in the last war, will look with pleasure at the evidence of a revived building industry, and of new faith and courage on the part of Dutch architects. The Editorial Board wishes to express its profound gratitude to Mr. Warners and his colleagues for the interest they have taken in this issue.

Editor

THE DECEMBER RESIDENTIAL ISSUE

Mr. Henry Fliess has kindly consented to act as organizer of the December issue on Domestic Architecture in Canada. The Editorial Board would be greatly obliged if members would send in photographs of houses, which they consider suitable, either through their local editorial board representative, as in British Columbia, or direct to Mr. Fliess, care of the *Journal* Office. It is imperative that material reach Mr. Fliess not later than September 15th. Between that date and October 1st, which is the publisher's dead line, photographs have

to be selected and plans of buildings made. The Editorial Board would be greatly appreciative of your efforts to accelerate the work of this issue.

Editor

NEWS

We note with pleasure the announcement in the press that Mr. Earle L. Sheppard, of Toronto, was given a Design Award by the Society of the Plastics Industry in Toronto. Mr. Sheppard is the inventor of a building material known as Bloxolite, a light weight plastic transparent block 7¾ inches square with a molded ribbed face.

PARTNERSHIP WANTED

Architect, M.R.A.I.C., 25 years' sound experience, desires to contact architect or firm with view to acquiring a partnership in general or specialized practice. Address: *Journal*, 57 Queen Street West, Toronto.

BOOK REVIEWS

CATHEDRALS AND HOW THEY WERE BUILT

By D. H. S. Cranage

Published by The Macmillan Company of Canada Limited, 70 Bond St., Toronto. Price \$2.50.

This is a little book of 37 pages on the basic structural problems of Gothic architecture with a few remarks on domes thrown in for good measure. It is well written, and fully illustrated, and has a pleasant format. Dean Cranage is an old hand at this business, and has produced a book which is ideal for the student and professor of the history of architecture. For others, if you like this sort of thing, here it is.

Anthony Adamson

ASSOCIATE COMMITTEE ON THE NATIONAL BUILDING CODE

NOTICE

On behalf of the Associate Committee on the National Building Code, I wish to inform you that the following documents are now out of print and that no further printings will be made:

NRC No. 1536 — "A Building Code for Smaller Municipalities".

NRC No. 1753 — "Code du Bâtiment L'Usage des Petites Municipalités".

A new document containing very much the same material, but re-arranged, illustrated, and printed in pocket size will be published later in the year under the title "A code for Dwelling Construction for buildings housing one or two families". It is anticipated that this document will also be made available in French at an early date.

You will be notified when these new documents have been printed.

DAVID WOLOCHOW,
Secretary, Associate Committee.